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Wavelength (October 1991)

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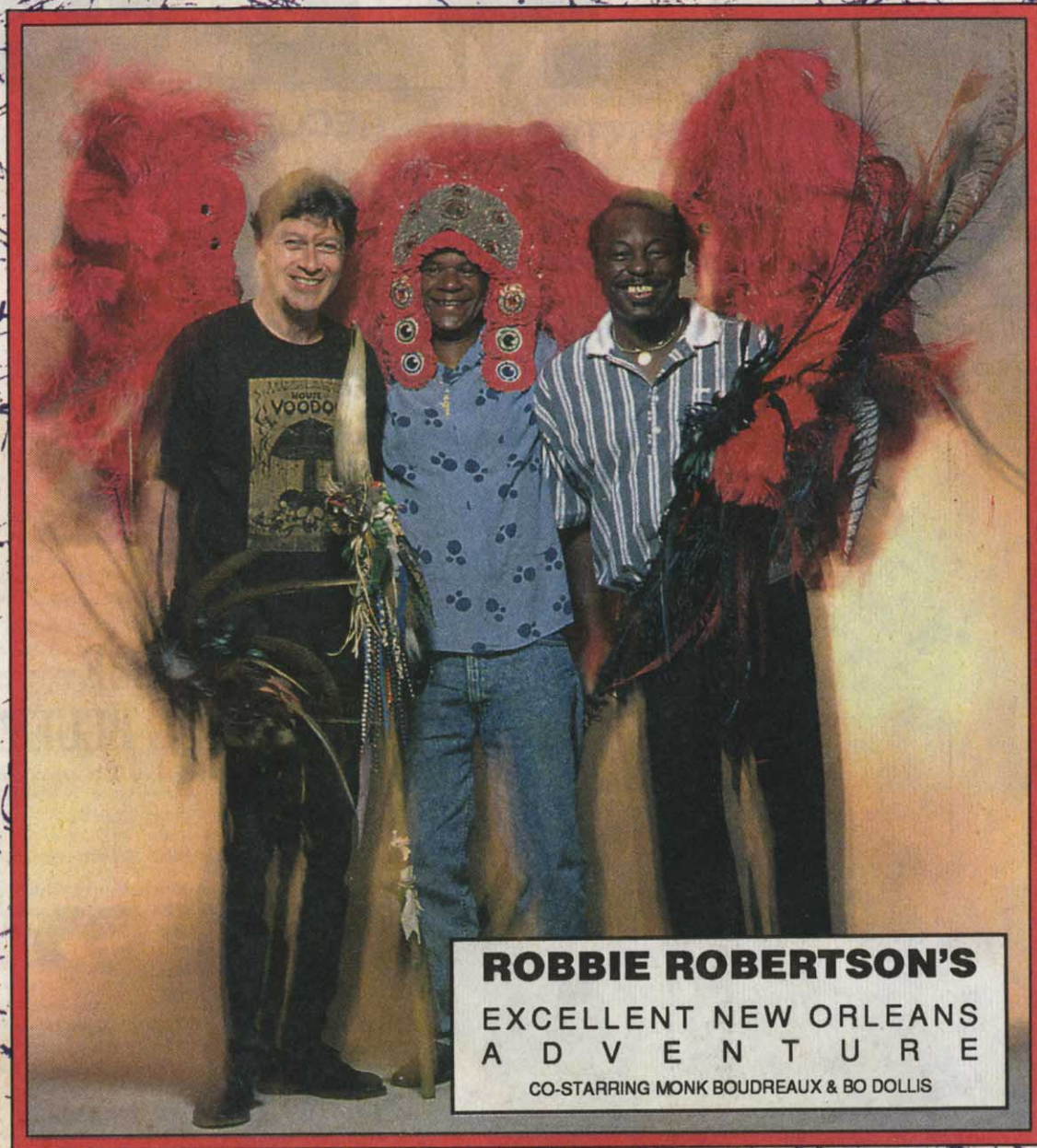
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NEW ORLEANS MONTHLY MUSIC MAGAZINE

Wavelength



ROBBIE ROBERTSON'S

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ISSUE NO. 132 • OCTOBER 1991

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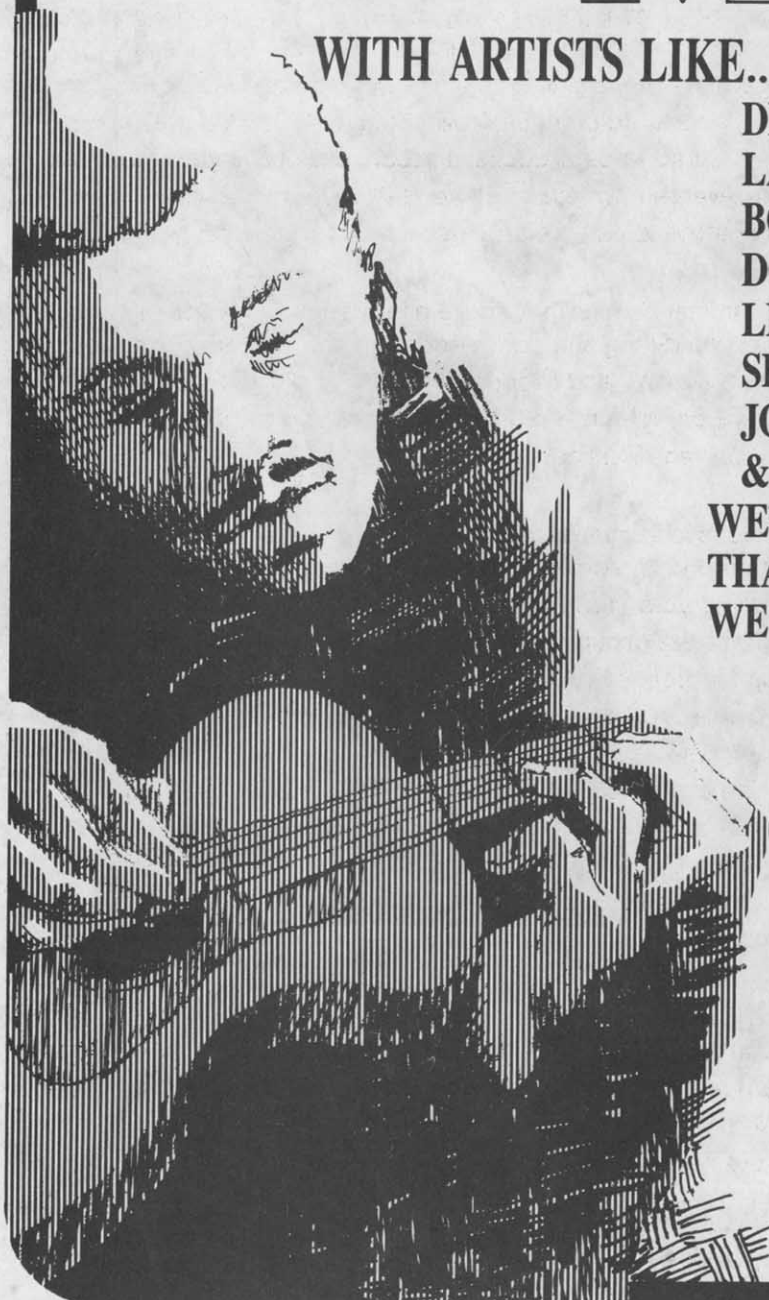
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ISSUE NO. 132 • OCTOBER 1991

"I'm not sure, but I'm almost positive, that all music came from New Orleans."

—Ernie K-Doe, 1979

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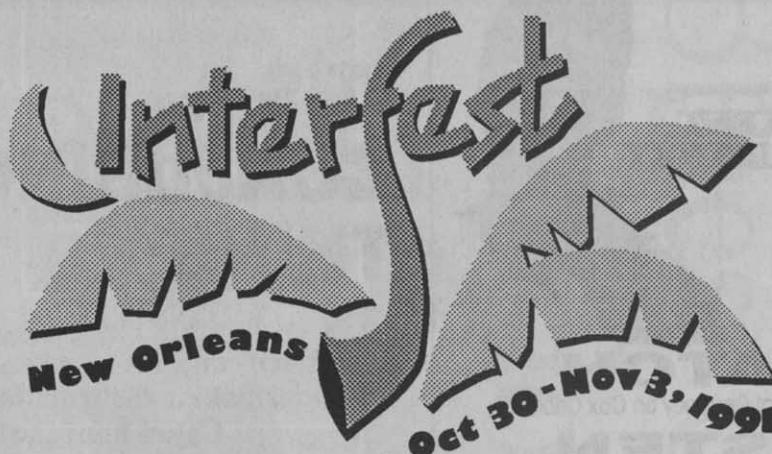
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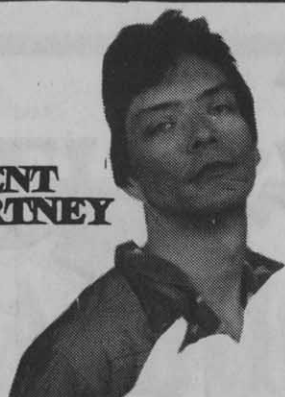
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- Registrants from as far away as Czechoslovakia, Russia and India have committed to attend INTERFEST '91, the conference for producers of musical festivals to be held in New Orleans October 30-November 3, 1991 at the Clarion Hotel. Conference producers report exciting showcases, and many events promise to make Hallowe'en weekend in New Orleans the latest grand Crescent City tradition.
- For the local music fan, there are many events available to the public during the conference. In the Clarion, Exchange Alley, a trading and exposition room for the hard core music fan, will be open to sell local products and exhibit the best in New Orleans musical groups.
- Showcases in the Grand Ballroom and Tulane Room at the Clarion and all across the city *will be open to the public*, including acts in the clubs like the premiere New Orleans modern jazz group Astral Project on Wednesday night at Snug Harbor, a grand costume ball at the Clarion on Hallowe'en night sponsored by the Friends of New Orleans Music, Blacktop Records' legendary Blues-A-Rama at Tipitina's on Friday night, Rejoicin' In The Park, a gospel festival, at Louis Armstrong Park on Saturday and jazz phenoms Donald Harrison and Nicholas Payton leading their bands at De Novo's that evening. And this is just a small sample of the countless showcases booked already.
- It's a great week to call up friends from around the country to come in for a visit, with the weather perfect, the crowds manageable, and the best musicians in the city struttin' their stuff for European festival organizers, there'll be something for everyone during INTERFEST week.

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CAJUN

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**Beausoleil conjures up a second
line, making the traditional
Cajun music swing.**

Beausoleil, Cajun Conja

Cajun Conja is the right name for this album. Cajun is one of them conjuring musics that produce changes in your body. To a Cajun, fun is an ontological act of being, and having fun is the best thanks you can give for a body that can eat and drink and sing and dance and laugh and love. Cajun music plays an important part in forming this attitude, and I think there's a scientific basis in physics for that.

It's something to do with the fiddle and accordion, the register they're in and their blend. The overtones they create send out waves of even-order harmonics that git you right in the gumbo chakra. These harmonics smooth the crinkles out of your ethereal outer-bodies and reorganize your cells and stuff into a transcendent experience of the here and now. So of all the things in the universe they might be at any given moment, your cells are particularly pleased to be you when you're listening to Michael Doucet and Beausoleil.

Doucet is an original, with a broad vision of his native music. In "Cajun Conja," the title song, he puts Cajun music together with a New Orleans style conga and secondline beat, and it works like a fried crawfish tail po-boy with mynez, pickles, hot stuff and etouffee gravy -- make that extra mynez and extra gravy. If you'd like to know what zydeco would sound like played in Trinidad, check out the infectious and Carib-flavored "La Nuit de Clifton Chenier."

And he makes the traditional stuff swing carefree as can be, like you're just shuffling down the street chewing on a piece of sugar cane. "Ti Monde" is a great example of this. I want it for the

soundtrack of my life. I want it to play in the background whenever I walk anywhere. Also, I'm sure it lowers blood pressure and probably cholesterol count too. I'm telling you, it's a conjuring thing. Put you in a healing trance.

The production value of Cajun Conja is high. Right down to the design and layout of the lyrics, it's a quality piece of work. If I could find anything at all to complain about, it would be that a few of the EQ's seem a little tame coming from an experimenter like Doucet. Guess I wanted to hear a bass drum that had some of the depth of our thunderstorms and a snare that cracked open like a boiled crab. And some of the mighty fine musicianship on Cajun Conja can only be picked up through headphones. One example is the title cut. It has head-popping percussion underneath, but a little too underneath. But that's just my taste, and mixing is very much a matter of taste. If you try to include all the great licks, you'll quickly end up in a sonic washout at warp factor ten -- but, boy, it sounded great in the studio.

Good mixing is like the difference between painting a picture of a house, and painting the side of the house. One has color and mood, and one only has color. Cajun Conja paints beautiful pictures in music and words, like these from "Sophie":

Heat waves on the bayou,
Dragonflies buzzing low,
Summer sun simmering down
And my baby, she's moving slow.
I think I'll slide down by her side,
Kiss her bayou brow,
Whisper that I love her,
It's time to go, but maybe not now.

And there's the wacky humor of "Cajun Telephone Stomp," in which a Cajun meets his first answer machine:

What is this, it said "the beep"?
That's not Cajun, nor polite,
If no one's there, why is this voice?

Michael Doucet writes with a burning affection for his people, his culture and his home. And *Cajun Conja* is another exceptional album from Beausoleil, a band that manages to make the music new and still stay true to tradition. My only real complaint is that the disc only has twelve and not ninety-two songs on it.

—Ron Cuccia

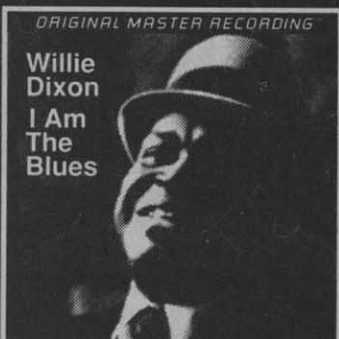
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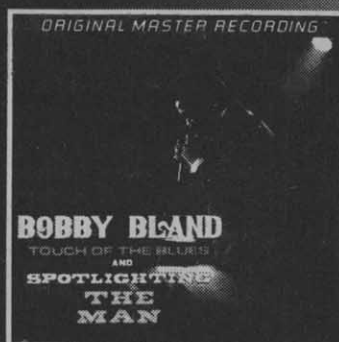
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JAZZ AWARENESS MONTH OCTOBER 1991

Produced by The Louisiana Jazz Federation

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>2:00 pm — Drums of Congo Square Concert at Armstrong Park</p> <p>6</p>	<p>5:00 pm — Music Business Institute workshops continue through week</p> <p>7</p>	<p>5:00 pm — Music Business Institute workshops begin</p> <p>8:00 pm — Tribute to Count Basie at CAC</p> <p>Midnight — Miles Davis Radio Project begins on WWOZ</p> <p>1</p>	<p>4:00 pm — "Jazz in the 80's" on WWOZ</p> <p>8:00 pm — Tribute to Count Basie at CAC</p> <p>10:00 pm — Carl LeBlanc & Sharon Martin at Snug Harbor</p> <p>2</p>	<p>12:45 pm — Loyola Faculty Jazz Septet at Nunemaker Hall at Loyola University</p> <p>3</p>	<p>5:30 pm — "Radio Free Rahsaan" on WWOZ 90.7 FM</p> <p>4</p>	<p>2:00 pm — Delfeayo Marsalis Sextet at Armstrong Park</p> <p>4:30 pm — Delfeayo Marsalis at Joe Brown Park</p> <p>5</p>
<p>9:00 pm — Papa John Creach on Learning Channel 52</p> <p>13</p>	<p>5:00 pm — Music Business Institute workshops continue</p> <p>8:00 pm — Jazz Film Night at Snug Harbor with The Coltrane Legacy and Straight No Chaser</p> <p>14</p>	<p>Midnight — Miles Davis on WWOZ</p> <p>15</p>	<p>10:00 am — Willie Tee Workshop at McMain Magnet High School</p> <p>4:00 pm — "Jazz in the 80's" on WWOZ</p> <p>10:00 pm — Bill Huntington Quartet at Snug Harbor</p> <p>9</p>	<p>7:30 pm — Adams Family video on Cultural Access - Channel 50</p> <p>10</p>	<p>5:30 pm — "Radio Free Rahsaan" on WWOZ</p> <p>11</p>	<p>2:00 pm — Fred Kemp/Earl Turbinton Quintet at Palmer Park</p> <p>4:30 pm — Kemp/Turbinton at A.L. Davis Park</p> <p>8:00 pm — Parents Jazz Fest at Loyola University with Astral Project, Rebirth Brass Band</p> <p>12</p>
<p>9:00 pm — Eartha Kitt on Learning Channel 52</p> <p>20</p>	<p>5:00 pm — Music Business Institute workshops continue through week</p> <p>21</p>	<p>10:00 am — Earl King workshop at McMain Magnet High School</p> <p>10:00 pm — Michael Ray Quartet at Snug Harbor</p> <p>23</p>	<p>10:00 am — Darryl Barker Workshop at McMain Magnet High School</p> <p>4:00 pm — "Jazz in the 80's" on WWOZ</p> <p>10:00 pm — Glen Felsin & the UNO Jazz Pirates at Snug Harbor</p> <p>16</p>	<p>7:30 pm — French Bros. video on Cultural Access - Channel 50</p> <p>17</p>	<p>5:30 pm — "Radio Free Rahsaan" on WWOZ</p> <p>9:00 pm — Women in Jazz concert with Betty Shireley, Leah Chase & Renny Tennison at N.O. Entertainment Hall</p> <p>18</p>	<p>2:00 pm — Santiago at Riverview Park</p> <p>4:30 pm — Santiago at West End Park</p> <p>9:00 pm — Alvin Batiste at Snug Harbor</p> <p>19</p>
<p>9:00 pm — Art Pepper & Faith Hines on Learning Channel 52</p> <p>27</p>	<p>5:00 pm — Last Music Business Institute workshop</p> <p>12:00 pm — Miles Davis on WWOZ</p> <p>29</p>	<p>Interfest Music Festival Conference begins</p> <p>10:00 pm — Astral Project at Snug Harbor</p> <p>30</p>	<p>10:00 am — Dec Paulin family on Cultural Access - Channel 50</p> <p>24</p>	<p>6:30 pm — "Spreading Jazz" video on Steppin' Out - Channel 12</p> <p>9:00 pm — "Jazz Over Big Easy" on WWOZ with Harold Battiste at UNO Sandbar</p> <p>25</p>	<p>8:00 pm — Trumpets Abre at Delrow's with Nicholas Payton, Mark Chatters & Kabookey Sherzic</p> <p>26</p>	

Jazz Awareness Month 1991 is made possible through the support of the National Endowment for the Arts, the Gilbey's/N.J.S.O. Community Jazz Program, Snug Harbor Jazz Club, Delrow's, the New Orleans Entertainment Hall, the Music & Entertainment Commission of New Orleans, the New Orleans Recreation Dept., New Orleans Contemporary Arts Center, WWOZ Radio, Metropolitan Arts Fund, Greater New Orleans Foundation, and the City of New Orleans Municipal Endowment Grant for the Arts and Municipal Endowment Grant for Cable Programs through annual payments stipulated in the franchise of Cox Cable New Orleans and administered by the Arts Council of New Orleans.

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TRADITION AND REVOLUTION

Thomas Mapfumo's songs, encouraging his people in the struggle for independence, have made him a hero in Zimbabwe.

One of the disappointments of this year's Jazz Fest was the disservice done to many Caribbean and African musicians who were forced to suffer through the malfunctioning sound system at the Congo Square stage. The muddy sound projected to the audience, along with the monitor problems onstage which made it difficult for the musicians to hear themselves, undoubtedly hurt the reputations of some fine musicians, among them Haiti's Boukman Eksperyans and Thomas Mapfumo of Zimbabwe.

Fortunately, in the case of Thomas Mapfumo New Orleanians were afforded another opportunity to hear him when he appeared at Tipitina's a few weeks later. This performance was simply stunning, captivating everyone in the club with the primal melodies, inescapable musical tension and the unusual deep vocal style of Mapfumo. The lineup of guitar, bass, drums and keyboards was complemented by several musicians who shifted from horns to traditional Shona instruments including the magical mbira (or thumb piano).

The mbira has played a key role in the traditional music of Zimbabwe for centuries. A series of metal "fingers" mounted on wood and often housed in a large gourd that provides resonance, the mbira's sound is a close cousin of the balifon, the marimba-like instrument of West Africa. The instrument's popularity as accompaniment to all phases of Shona society (Shona being the dominant culture of Zimbabwe) survived the rise of electric pop music in the 1960s, although it was not considered for inclusion in a pop band lineup until Thomas Mapfumo's rise to stardom during his people's struggle for independence in the late '70s.



During the Sixties, Mapfumo had been a musician of some renown whose repertoire was built on a few original tunes mixed with covers of Western pop music. But he credits a six-month gig working for the management of the Mangula Mining Company as being the catalyst behind his return-to-roots musical experimentation. Playing daily for miners straight from the country who could not speak English and who longed for the music of home inspired Mapfumo to begin singing in his native Shona language and to introduce the mbira into the lineup.

Mapfumo's revolution wasn't restricted to music alone, however. His rise to fame came in the late '70s through his *chimurenga* music, a series of singles that combined his rootsy new sound with a revolutionary stance that encouraged his people, through innuendo, to fight in the struggle for independence. "The chimurenga singles," as they have come to be known, along

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with a landmark first LP entitled *Hoko-
yo*, were a major catalyst in the revolution and defined a musical style that has since been adopted by most of Zimbabwe's leading groups.

The chimurenga singles are available here in the States on a Shanachie re-issue of the same name, but two new records are of equal interest, a Mango release called *Chamunorwa* and one on Earthworks/Cardiac entitled *Shumba: Vital Hits of Zimbabwe*. *Chamunorwa* features new music and was released in conjunction with Mapfumo's recent US tour (and consequently most of the tracks on the album were performed live on the tour), while *Shumba* is a compilation spanning his recording career.

In terms of sheer beauty, *Chamunorwa* is unbeatable. Those who saw Mapfumo live experienced the chum of the rhythm and the almost mystical power of the mbira to draw in the listener, and this record captures that experience. Each song builds a repetitive groove that, rather than becoming boring, tends to transport to some magical realm. This is a record that you'll find yourself listening to over and over again.

Shumba, on the other hand, is equally crucial to hear as a superb overview of Mapfumo's ability. The LP overall doesn't flow like *Chamunorwa*, due to the fact that the songs represent over a decade of recording. Nonetheless, combined with the informative liner notes of Trevor Herman (who conceived and realized the project), the record will once and for all let the world know what Zimbabweans already know: Thomas Mapfumo is one of the great stars of African music.

ZIMBABWE DISKS RARE IN U.S.

Those who wish to further explore the music of Zimbabwe do not have many other domestic releases from which to choose. Several older Shanachie releases of music by the Bhundu Boys provide a taste of "jit" music, an upbeat form that has some subtle connections with chimurenga, and a two-year-old release by the Four Brothers may still be available in some record shops.

A search through the traditional music bins and used record stores may unearth a few field recordings of the mbira, but those with strictly pop music

inclinations need look no further than a record called *Ambuya?* by Stella Chiweshe. Released about 5 years ago and then re-issued on Shanachie last year, *Ambuya?* is decidedly not traditional in approach. Featuring a drum and bass section (courtesy of crazed members of the world beat/fez rock group 3 Mustaphas 3), the music explores a range of approaches to combining traditional melodies with non-traditional backing. Some, like "Mugomba," are beautiful, while others like "Chachimurenga" sound as if they've come from the laboratory of the reggae world's Mad Professor, heavy on reverb and echo and with a threat of careening out of control at any second.

All cuts on *Ambuya?* feature Stella Chiweshe's accomplished technique, bolstered by a pair of marimba. Songs like "Chamakuwende" and "Kasahwa" show that she is comfortable with a chimurenga type approach, while overall it is obvious that her music is steeped in years of playing for ceremonial and celebratory events of her people. Yet the fact that she is a woman playing mbira is itself a great break with tradition. Word is that she enjoys her role as a woman breaking sexist barriers, and takes every opportunity to support the cause.

Straying much further from the sound of Thomas Mapfumo, but coming from an established Zimbabwean star of over 30 years, is a new release on Mango by Dorothy Masuka entitled *Pata Pata*. This compilation album is a showcase for her "marabi" beat, an effective, very danceable blend of South African township jive with musical influences from the Shona and Ndebele peoples of Zimbabwe.

Having begun her career at a time when the popularity of South African music was sweeping Zimbabwe, Masuka's style evolved with a heavy leaning toward mbaqanga and jive. Her reputation has always been one of a pop songstress rather than as roots artist, and her more than 30 year career has included stints with South African harmony groups, variety shows, musicals and television productions. During the late Seventies' struggle for independence in Zimbabwe, the people's fervent identification with roots music put Masuka's style temporarily out of favor,

but she has managed to maintain a large loyal following nonetheless.

Pata Pata is a very enjoyable, if somewhat light, album. Some of the cuts are really infectious, especially the title song and the wonderful "Kutheni Zulu." Her pop approach to South African mbaqanga on "Hapo Zamani" and "Hamba Nonstholol" is a bit prettier (and more show-biz) than most female South African singers, and of course is miles away from the deep male vocal dominated sound of most mbaqanga. "Kutheni Zulu" absolutely soars with Masuka's strong voice complemented by a fat trombone belying the fact that the lyrics make a serious plea to end tribal conflict.

And speaking of the music of South Africa, another excellent compilation of township jive is newly available, again on the Earthworks/Cardiac label. Earthworks was the original producer of the seminal *Indestructible Beat of Soweto* compilations that were introduced in this country as re-issues on Shanachie. Their latest, entitled *The Kings and Queens of Township Jive: Modern Roots of the Indestructible Beat of Soweto*, is another treat featuring a decade of recordings (from late Sixties to late Seventies) by some of the great mbaqanga groups and singers.

To be found here are cuts by Mahlahini, the Mahotella Queens, Abafana Baseqhudeni (one of the great male vocal groups), West Nkosi (bandleader for the past US tours of Mahlahini & the Queens) and the Soul Brothers (often cited as the most popular of all mbaqanga groups). Many of the cuts feature backing by the legendary Makgona Tshole Band with Joseph Makwela on bass and Marks Mankwana on guitar.

NOTE: The distribution of *The Kings and Queens of Township Jive* and *Shumba* in the States is very exciting news in that it signals a restructuring of the Earthworks label that will now make its catalog available here as domestic releases. Until this recent development, this crucial label for African music re-issues has only been available as an import. In addition to the latest releases, Earthworks' entire back catalog is scheduled to be re-issued here on the Cardiac label within the next six months.

—Gene Scaramuzzo

THE AVANT GARDE / TRANE- SCENDING MUSE-ICK



No one, nobody, no where ever approached what John Coltrane was able to do with his music.

Interviewer: There are people who think your music is too difficult to understand, too avant-garde. What would you say to people who claim that they cannot understand your music?

John Coltrane: You'd like an answer to this? Well, I don't feel there is an answer to this. It is either saying a person who does not understand, will understand in time from repeated listenings or some things he will never understand. You know, that's the way it is. There are many things in life that we don't understand. And we just go on with life anyway. Avant Garde Jazz is, on the one hand, almost a contradiction in terms and on the other hand a redundancy. It is contradictory because in many ways, "blues and swing" (which together is the core of jazz) is so elemental and traditional that the thought of jazz being "avant garde" almost means that it gets away from its core essence and thereby becomes "less jazz" the more "avant" it becomes. It is a redundancy because from day one, when Buddy Bolden and the original jazz posse first blew, this music was on the cutting edge of musical forms.

Jazz is the music of the Twentieth Century. Jazz is both the zenith and the epitome of everything progressive about this era. Jazz is also more than just

music. Jazz is a national language: the lingua common of the African American nation, and by extension, one of the few "modern" native born languages of the Americas.

As such, during the Sixties/Seventies, jazz, more than any other art form, expressed not only the yearnings of the African American nation for freedom, but indeed, the yearnings of all oppressed peoples for the rights of self expression. While the sociological aspect is easy to note, the yearnings for freedom also had a spiritual aspect—please note that African Americans are a spiritually oriented people and thus, we are not complete (or if you will, we are not "free") until we are spiritually in tune with the cosmos, which is a difficult concept to reconcile with life here on the ground in capitalism incorporated, i.e. the United States of America.

Enter the so-called "avant garde;" especially under the influence of the last great jazz mystic: "Onedaruth" John Coltrane, aka "St. John The Transcender"!

Although there is much that has happened since he left us and there was much that was happening while he was here, nobody—I repeat, NO BODY, no not one, not none -- nobody ever

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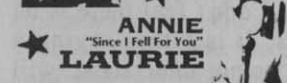
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approached what this man was able to produce in his music.

So here it is nearly 25 years after his death and a newly issued four-CD set of his music remains the deepest recorded avant garde music extant. Period. Now get to that.

Sure there are some other things: particularly some work from the Arts Ensemble of Chicago (most of the best of which is available -- when and if you can find it -- only as an import on the DIW label; more on that when we get our hands on some of the product), but even they do not get near the Trane stuff. It's almost like comparing Vanessa Bell Armstrong or Aretha Franklin to Mahalia Jackson. Yeah, they're bad in their own right but they are nowhere near that spiritual sublimity that Ms. Jackson wrought from the ordinariness of what was then called "Negro spirituals."

Come to think of it, that's all Trane's music was: late 20th century "Negro spirituals" transformed into the jazz idiom and done with all the seriousness of expression that characterized Ms. Jackson.

There are some cuts I will recommend in the new music area as appetizers and whistle wetters on the way to the main course of Trane -- like macrobiotic freaks going for months on an exclusive brown rice diet, there are some of us who can listen to Trane for days and never be bored, never; and always discover new nuances we never heard before, always!

Anyway, a few recommendations:

Get to Butch Morris *DUST TO DUST* (New World/Counter Currents). Composer, trumpeter and "conductor" Butch Morris offers us the best of what was once called "Third Stream" music, i.e. a mixture of classical music and jazz. Most of the Third Stream was pretty lame, really just some unswinging classical beds with a jazz soloist floating over it, but Butch has come up with some other and far hipper ideas, the main one of which is, to quote the liner notes, a "revolutionary method of conducted improvisation called 'conduction'." Conduction means that although the ensemble works from a written score supplied by the conductor, the ensemble also has to respond to visual cues which shape the composition as it is played.

I've had the thrill of watching Morris drop some "conduction" with the David Murray Octet, it's both amazing and breathtaking when he really gets rolling because the music breathes on a level that pre-set arrangements can never get to. Of course, Count Basie, Duke Ellington and other royalty of that stature had their own ways of lifting an



eyebrow or nodding the head to indicate a shift in the arrangement, and then there was the iconoclastic Charlie Mingus who did it so well and so often that one began to take for granted his miraculous ability to mold a composition at the same time as it was being performed. Still, there's another wrinkle added to the tradition with the way Morris structures his stuff.

Morris is obviously conversant with the classical literature, and incorporates salient devices of Twentieth Century new music, but like an expert body and fender man transforming a Chevy body with Ford parts and Cadillac fins into an exquisite work of art: Butch Morris' music easily is more than the equal of the sum of its parts.

Most jazz fans will be initially non-plussed because there's often no apparent beat, i.e. it often does not swing, and there's very little blues as such (except that which drips knowingly from Morris' baton as he shapes the melodies with dirge/bluesy sub-tones that inform almost every composition he renders from the most lyrical to the most dissonant), but repeated listenings will quickly bear emotional fruit. For those who are interested in the technical considerations, Morris explains in the notes what he is up to; for the rest of us, the

music is strong enough to stand without recourse to program notes.

The only element missing from this recording is some outstanding solos, the lack of which has always been the bane of Third Streamers, especially when an artist of Ornette Coleman's negroidness is not present. The (s)lightness of the solos notwithstanding, this is still the best of its genre on record.

Other recent Third Stream oriented offerings include *Ran Blake & Jeanne Lee You Stepped Out of a Cloud* (Owl) which is interesting mainly for Jeanne Lee's exquisite melodic articulations of thematic and rhythmic variations on basic melodies. She is particularly effective a capella. Blake's piano would be better served with tighter miking, the boomy resonance of the room otherwise fine recording.

Free Play (A&M) by classically trained pianist *Eduardo del Barrio* is wonderfully recorded and features interesting compositions in which del Barrio employs a synthesizer as a substitute for orchestral instruments and plays his piano (with prodigious technique) acoustically. The tone is serious but also witty in his use of South America rhythms, in fact, believe it or not, bassist Charlie Haden and Peter Erskine come off as the stiff -- it's like they were reading and trying overly hard not to make a miscue. The cuts with latin percussion are much more satisfying and the piece de resistance on this recording features a stunning turn by vocalist Dianne Reeves on del Barrio's "Lament For A Lonely Child" -- a reading which surpasses anything Reeves as thus far recorded. This release is surprising in its depth and ethnic authenticity. While the classical elements are obvious, equally obvious is how jazz has freed del Barrio to come up with a very expressive recording.

On the other end of the avant garde spectrum are the "blowers," music in which the soloist is the main focus. The best of recent examples I've heard in this vein are three cuts from small labels specializing in what some would refer to as avant garde jazz.

Charles Gayle Trio Spirits Before (Silkheart) is the keeper of the flame of the Coltrane/Ayler "way out" (in fact, way-way out) hard blowing saxophone school in which, to the uninitiated it

sometimes sounds like the horn is in extreme pain and is hollering for help. Nevertheless, working in a horn, bass (Sirone), and drums (Dave Pleasant) format, Gayle storms his way through a program of seven originals with both energy and finesse. There is nothing pastoral about this music, this is uncut urban bush field hollers, and Gayle is one of the strongest voices in this neo-folk form currently recording.

Drummer *Dennis Charles* well known in deep jazz circles for his stirring work with early Cecil Taylor has conjured up a delightful offering: *QUEEN MARY* (Silkheart). Named in honor of a revolutionary, Black woman from St. Croix, Charles along with his brother Huss Charles on conga, a sturdy and outstanding Wilber Morris on bass, and a stalwartly strong but woefully underrecorded Booker T. on tenor sax offer up a program which manages to emphasize solos without at the same time de-emphasizing the compositions. The balance is extraordinary and the music invigorating, especially because it's rhythmic appeal is so strong that one quickly drops any prejudices that one has about the lack of swing in avant garde jazz.

A third small group is *The Ethnic Heritage Ensemble* led by percussionist, composer and vocalist *Kahil El'Zabar*. Their latest is *HANG TUFF* (*Open Minds*) -- it's distributed by North Country, Cadence Bldg., Redwood, NY, 13679, (315) 287-2852, which is an extremely important outfit who specializes in small and independent labels both domestic and foreign; some of the best jazz today is in the North Country catalogue. If you're a serious jazz listener, do yourself a big favor, call North Country and cop their catalogue, you'll be glad you did, real glad. Any way El'Zabar's ensemble features Chicago secret weapon Edward Wilkerson on reeds and piano, Joseph (brother of Lester) Bowie and leader of the jazz/rock group Defunkt is on trombone and congas. I know from a description of the line up this sounds like a recipe for self indulgent meandering solos that take a long time to go nowhere -- but that's exactly what this recording is not. Although from time to time I did find myself wishing to hear the music articulated by a fuller

ensemble, still there is, believe it or not, a lot of "charming" music here. El'Zabar will never make it exclusively as either a lyricist or a vocalist but his work is better than competent. At times it's even inspired and always interesting. For a blowing date this is surprising lyrical music.

This quick survey of avant appetizers would not be complete without my mentioning *Sun Ra Sun Song* (Delmark) which is the first Chicago recording from the original (and African American) Extra-terrestrial. This debut release shows that even back in the Fifties Sun Ra had already figured out a charming mix of off center blowing surrounded by big band blues and swing topped by huge dollops of wry humor and bittersweet cherries of dissonant/atonal horns all mixed with equal parts chaos and ultratight discipline ensemble parts. In a way this is like a space shuttle, a recording to take on the way out, a recording that allows the average listener access to early avant garde.

A companion reissue is *Sonny Rollins On the Outside* (Bluebird/RCA), a piano-less quartet featuring Don Cherry on trumpet, Billy Higgins on drums and either Bob Crenshaw or Henry Grimes on bass. Obviously impressed by Ornette Coleman, Rollins rumps through a set of standards with two of his own originals ("Doxy" and "Oleo," both of which are now considered jazz classics) like a gruff but loveable grandfather who takes delight in swaggering but at heart is one of the sweetest guys in the world -- the music plays like that, initially harsh sounding, but as you listen, all you can do is smile, and grin, and laugh and enjoy. This is some of the most happy avant garde jazz ever recorded.

And now for the main course: *John Coltrane Live In Japan* (Impulse). This is not for everyone. Close to four hours of lyrical wailing with nary a thought to conventionality. Forget everything you ever knew about western song forms, don't even think about looking for a steady beat. Everybody I know who digs Trane of this era does so on an other-worldly plane -- we meditate to and with this stuff. Lay quietly with our eyes close and think about nothing. Let the music wash over us and transport us to another level of consciousness.

I could tell you that instead of playing the standard form, what saxophonist Trane and Pharoah Sanders do (abetted by pianist Alice Coltrane, drummer Rashid Ali and bassist Jimmy Garrison -- who has some absolutely quintessential bass solos), the quintet breaks the compositions down into phrases which they investigate in detail, and that the overblowing, the screams and hollers, are really just nuances, minute variations on basic two and three note phrases. I could tell you that rather than listen for a beat, catch the pulse of the music, the insistent undertow, like an ocean's current as the wash rush and recede back and forth on the beach, or like the tremors that flow through the pelvis when one is caught in the throes of exquisite love making. But none of that would really help you except on an intellectual level and that's exactly where this music is not.

What Trane figured out is how to get around thinking about the stuff and how to go straight into feeling and being. A brief, but hopefully instructive, aside: remember the statement "I think, therefore I am." Does a tree think? What about a bird? A waterfall? The sun? All of that exists. Life is deeper than thought. This is not music to think about. It's deeper than thought. Like I said in the opening, this is the spiritual side of life manifested in tonal/aural vibrations.

Twenty-five years after it was recorded, this music is still insanely avant garde, still steady forward: and will always be so, precisely because it is not concerned with thinking, with worldly concerns, it's all about hooking into cosmic life forces. This is the quantum physics of jazz, the place where the essence of matter becomes vibration rather than mass, the third eye opened to the world by gazing inward into the self and going both deep and most high.

I'm sure the above makes no sense, but that's precisely the point: this is not about sense but rather sensations, acknowledgment of life, besides everybody knows that when you standing by the track you can feel and hear the train coming and going long before you see it's arrival, long after you see its departure. And that's deep.

—Kalamu ya Salaam

Sonny Burgess

The Complete Sun Recordings (2 CDs)
Bear Family

Sonny Burgess had this to say about the recordings he made for Sun Records between 1956 and 1959: "It wasn't good music, but it felt good to us." The rockabilly and blues on these discs feels good like a shot of straight whiskey warming the pipes: It burns going down but glows like a hot coal as it passes the heart. The 54 tracks on this Burgess tome are as wild as any recorded anywhere. Vocals are largely unintelligible, band members shriek in the background, Burgess's guitar thunders, and keening trumpet riffs jab out of a mix that shakes with Sun echo. The mayhem captured by producer Sam Phillips on recordings like "Red Headed Woman," "We Wanna Boogie," "Thunderbird" and a dozen other flat out rockers is justification aplenty for Burgess's reputation as the "wild man of Sun rockabilly" but he is equally effective on remakes of the blues hits "So Glad You're Mine," "Tomorrow Night," "Fannie Brown" and "One Night." Sonny Burgess either wasn't able or did not care to reach out to a pop teen audience. There's no fakin' just shakin' on this superbly annotated set from Bear Family. Highly recommended!

—Macon Fry

The New Orleans Sound

Various Artists
Time-Life Music 2RNR-39

The New Orleans Sound is the best thing on late night TV since the Letterman Show. Unless you have been watching the advertising airwaves in the wee hours you may have missed this knock-out New Orleans collection entirely. The horns, the humor, street rhythms and pianos of New Orleans are assembled in a 22-track musical parade representing 12 years of Crescent City classics on this seamless CD/cassette package from Time-Life Music. There are dozens of New Orleans compilations on the market; most include the hits of a particular label or artist. Only the New Orleans Sound gathers material from all the important record companies raiding the larder of New Orleans talent in the 1950s and



early '60s. There are two tracks each by Fats Domino, Irma Thomas, and Professor Longhair and a delightful selection by such local favorites as the Spiders, Bobby "I'm Gonna Be A Wheel Someday" Mitchell, Alvin Robinson, and Jivin' Gene and the Jokers. What gives this disc its personality is the selection of a handful of lesser known songs that were monstrously popular in the Crescent City but never made the national pop charts. Shirley and Lee are represented with "Feel So Good" rather than "Let The Good Times Roll," Ernie K-Doe by "Certain Girl" rather than the overworked "Mother In Law" and Chris Kenner by the funky "Something You Got" as opposed to his often reissued "Land of A Thousand Dances." The New Orleans Sound is available as part of the superlative Time Life Rock and Roll Era Series, the most in-depth oldies reissue project of all time. Unlike the Japanese steak knives and Veg-e-matics, The New Orleans Sound is a quality product that won't be appearing in your local flea market any time soon. For more information on the series and how to order the CDs or cassettes, watch more late night TV or write to Time Life Music, 777 Duke St., Alexandria, Virginia 22314, or call 1-800-621-7026.

—Macon Fry



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WAVELENGTH INTERVIEW

ROBBIE ROBERTSON

BY JOHN SINCLAIR

From his start in a "Huey Smith wanna-be" band in high school, through his collaboration with Allen Toussaint 20 years ago, to his latest album featuring a host of local musicians, Robbie Robertson has had a life-long interest in the Crescent City Sound.

Robbie Robertson's new album for Geffen Records, *Storyville*, brought the veteran singer/songwriter to the Crescent City this summer for a series of all-star sessions recorded at studios all over town, including Southlake, Ultrasonic, and Daniel Lanois' idiosyncratic set-up in the French Quarter. Based on a story Robbie wrote out of his fascination with the history and legend of the old red-light district where jazz and ragtime flourished between 1897-1917, the *Storyville* album utilizes a host of contemporary New Orleans players ranging from arranger Wardell Quezergue to the ReBirth Brass Band. Aaron and Ivan Neville, the Meters, the Zion Harmonizers, Bo Dollis, Monk Boudreaux, Zigaboo Modeliste, Code Blue, and others just as unlikely all add their individualized ingredients to the musical gumbo cooked up by chef Robbie, who's been waiting to make this record ever since he was a teenage guitarist in Toronto, Ontario back in the mid-Fifties.

It's been a long road that led him here to record the *Storyville* album, a road that stretches from his early years as a sideman with Canadian rocker Ronnie Hawkins & The Hawks through a celebrated stint as a member of Bob Dylan's controversial back-up band in the mid-'60s and then as a key

contributor to the phenomenal success of the group known simply as The Band, one of the most influential ensembles associated with the Golden Age of Classic Rock in the late 60s. He starred in the Martin Scorsese film *The Last Waltz*, a documentary of The Band's final concert performance at the Fillmore West, and pursued a career as an actor and screenwriter before returning to the recording scene in the 80s. His last album was produced by Daniel Lanois, whom he says he turned on to New Orleans: "I had spoken so highly of this place musically—and he had never been here before—that he moved here, so I must have told the story well!"

Robertson has made many visits here over the years, investigating the music and culture which have held a strong attraction for him since his early teens. He seemed very much at home in the local milieu and virtually bubbled with enthusiasm when asked to talk about the *Storyville* project for *Wavelength*. We sat down over a late-night snack in the upper room at Maximo's during a break between takes for one of the album videos being shot across the street at *Storyville*, the temporarily shuttered nightclub on Decatur Street. An exuberant cast of colorful characters assembled by director Mary Lambert—including dancers, revelers, the Treme

Brass Band, and Robbie's lovely daughter Delphine—lined up for the next shot on the street outside as Robertson began to explain his love for New Orleans and its culmination in the *Storyville* album.

RR: My fascination with New Orleans started when I was 14 years old, in Toronto. I had just been playing music for a short while, and I was in a Huey 'Piano' Smith wanna-be band called Little Caesar & The Consuls. This guy Little Caesar wanted to be Huey Smith, and we played this music that made me think, wait a minute, there's something going on here—there is something about this whole thing that's different and unique. There's this mystery, there's this fun, there is this thing you can't quite put a finger on—it was just separated from the pack to me. So that made me start to inquire about where it was coming from, and when I found out this music came out of New Orleans it began a life-long interest in the city and its music for me.

I've always wanted to do an album that was just dripping with the spices of New Orleans. Over the years I've worked with some great musicians from New Orleans—twenty years ago I worked with Allen Toussaint, and I've worked with Bobby Charles, I've

played with Dr. John of course.... You know, when The Band's first album came out, *Music From Big Pink*, right at that same time there were two other albums that were—that made us think there was something in the air going on. These albums were *Astral Weeks* by Van Morrison and *Gris Gris*, the first Dr. John the Night Tripper album. So it was like these three albums all around the same time, and we all became friends—and are still friends to this day, obviously.

Both of them were in *The Last Waltz*—as a matter of fact Bobby Charles was at *The Last Waltz* concert too. Bobby Charles and I wrote kind of a hybrid version of this bluegrass song called “Down South In New Orleans”—we added verses to it and we performed that song at *The Last Waltz*. It's not in the movie, but it's on the record. So you can see I've been dabbling in this for years and years.

JS: My mind is still blown by the Huey Smith wanna-be band! When was that, around 1957?

RR: Whatever year it was, it was when all of this music was kind of exploding—it was the first wave of rock & roll. That's when it started for me, and then I came to the conclusion over the years that all of this music that has affected our lives so tremendously was born in Storyville, because that was the first time you had a platform for hot music. You had cabarets, saloons, bordellos, this whole ambience, and what accompanied it, what grew out of it was ragtime, barrelhouse, this bluesy, jazzy music that nobody had names for in the beginning. It's been building up in me all these years since I was 14 years old, and then I wrote a story about Storyville and all its myths and mysteries, and I finally came to the conclusion that I had to do an album about it *now*. All the songs on the album are based on this story I wrote, so the whole Storyville thing just fits in.

JS: Does your album have any connection with the movie that was shot here this summer?

RR: No, no, we heard about that movie much after the fact. I was delighted to

hear that someone else had these same instincts, but the album has nothing to do with the movie at all.

You know, there's always a little bit of confusion about, like, “What is Storyville?” There is a passage in the album that says, “*Storyville is a section in New Orleans once dedicated to fast living / Hot music and moonlight nights / Man, if these walls could talk!*” We're talking about the historical aspects of Storyville, because my theory is that's where hot music was given

birth, and that led on to blues and jazz and R&B and rock & roll and everything else. All these roads, all these paths kind of led back to the same place.

One of my first introductions to the whole concept of Storyville came from a book I read called *The French Quarter*, by Herbert Ashbury—he wrote *The Barbary Coast*, and *Gangs of New York*, which Martin Scorsese has been thinking of making a movie of for years. He was a writer for the *Police*



SYNDEY BRID

Gazette, so his style is very racy and urgent, you know, it's got this thing to it. I just love that book, and at the end of the book, the last chapter in the book is about Storyville—historically, that's where the book ends. He deals with the birth of New Orleans, how everybody came here, where they settled, how the French Quarter developed, and finally how Storyville came about and what went on there. I just loved reading that book.

Another thing about this place, one of the things that has kept me coming back to New Orleans and that has just held intrigue for me over the years is that there's so much of this place that you cannot pin down, that you cannot quite explain. There are these veils in front of this place, and it gradually keeps revealing itself more and more. The more you look, the more you know—and the more you don't understand.

For instance, on this album—I'd had a lifelong dream to do something with the Wild Indians, so I got the opportunity to work with Big Chief Bo

Dollis of the Wild Magnolias and Big Chief Monk Boudreaux of the Golden Eagles. I had recorded this one song with the Meters, and the next day I was doing vocal backgrounds. There was a chant that I wanted to do in the song with the two chiefs, and the song was called "Go Back To Your Woods". They came to the studio—I had never met them before, but they told me their instincts are what they follow, and they were here because of what their instincts had told them. So I said, 'Okay, this song is called "Go Back To Your Woods," and it's about—I started to explain the song, and Monk Boudreaux said, 'I get it—"Go Back To Your Woods"—I get it—roots—it's roots, right?' I said, 'Absolutely.' So I said, 'I want you on this chorus to sing this background vocal chant with me, and then at the end of the song I want you just to do your chant, to do what you do.'

So we do the song, I sing the background vocals, we get to the end of the song and there's nothing written for them to do—it's up to them to do

whatever they think they're supposed to do. And they start doing this thing together, they start making up this stuff that says *exactly* what I was trying to say in the song! They're saying this stuff spontaneously, and it's sending chills down my spine. Because it's just *happening*—like, you couldn't have *written* it any better, and it's just coming out as naturally as can be. In the studio, if you could solo out their track, you can hear people in the background howling and screaming at the way these guys are *nailling* this on the spot.

And I'm like—my head is down at the end of the song, and I'm sitting there thinking about how does somebody *go by instincts*. You know, there is no way you can teach somebody this, or learn this, outside of a particular tradition—it's this unwritten language that they know among themselves, and it has to be passed on to you. It's an inside thing.

Okay, so after we finished the chant thing with the Indians that day, Art Neville and George Porter were there at the studio—we had just cut the song

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with them the day before. Art comes up and looks in the room and sees Monk and Bo in there and says to me, 'Now that's the real shit in there, man.' So I said, 'Well, come on in and say hello, Art.' He said, 'Oh no, I'm not going in there.' And it was like his most profound respect, like, 'I don't even belong in there.' It just made me....I couldn't even breathe for a second. It was just such a reverence, and I appreciated it so much. I felt so honored and thrilled then to have been doing this.

JS: It's definitely a beautiful thing to experience, because Bo Dollis is my Big Chief, and I've been following him for years. I was delighted to learn that you were working with Bo and Monk on your record.

RR: Well, it was simply magical. And in the meantime I'm doing interviews with different magazines where I'm trying to tell them about this thing that had happened when I was working with Monk and Bo, and they're saying, 'These Indians—can you describe them?' And, you know, you cannot quite describe them. They're African-Americans, they're not Indians, and yet, well, yes they are. One day I was sitting and talking with Monk and Bo and asking them about the Indian thing, how nobody can describe it or can quite explain what it is. Now, one theory is when the Africans were brought here as slaves the only people who treated them like human beings were the Indians, and in respect to that they took on an aura of Native Americans and started dressing like Native Americans as a form of showing their respect for the way the Indians had treated them. There was a bond there. So I said this to Monk and Bo, and they said, 'Yeah, okay...'

Then I talked about a friend of mine, Marion Three Hawks, from Taos, New Mexico, who's a Choctaw Indian. He says that both peoples have a similar background in terms of making little things—what people call folk crafts—and that also created a bond between the African-Americans and the Native Americans. They used to both make these things, and then they would come down by the river, to the French Market, and sell them to the European

people. The French and the Spanish Americans would come down and buy the craft work, but it rains a lot in New Orleans so there was a lot of down time, and pretty soon with all the rain and the down time there were all these little Black Indians running around. So I said this to Monk and Bo, and they say, 'Ha ha, yeah, okay....'

Then Bo says to me, 'So, up there in New Mexico, do they dig a hole in the ground?' And I said, 'Yeah, they do, they dig a hole in the ground.' And Bo

"...there's so much of this place that you cannot pin down, that you cannot quite explain... The more you look, the more you know - and the more you don't understand."

says, 'Well, there it is.' But yet and still the Indians never said, 'Yeah, that's it—that's the answer.' It was more like, no reply. Now, if you go to Native Americans and you ask about something, it's the same thing. That's a piece of the puzzle, but there are all these pieces of the puzzle, and these are puzzles that are never completed—that's why they're magical. You complete them and you ruin eternity.

JS: Yeah, sometimes it's best to just let these things be!

RR: I read this interview in *Wavelength* with George Porter and Monk Boudreaux where George asks Monk, 'How do you feel about people and bands going out into the world and singing all of these Wild Indian songs?' And Monk says, 'Oh, that's okay, because they don't know the signals. If people want to go around the world singing songs they don't understand it's okay with me, but I don't sing no songs I don't understand.' And that was so endearing to me, to hear somebody not be bitter but say it's fine, they just don't know the signals. It was the best answer to a question I'd ever heard in my life.

JS: Who else did you work with on the album?

RR: Oh, man, I got to work with so many people I'd always wanted to get with—it was such a tremendous opportunity musically, just selfishly from a musical point of view. For example, I've been hearing about this man, Wardell Quezergue, for a long, long time, but I'd never actually met him. I had talked to Allen Toussaint about doing some arrangements for the album, because I'd worked with him years ago, but some kind of fate stepped in or something, because Allen couldn't do it—he had to go out of town or something. I thought, well, I'm stuck—what am I going to do here? And then I thought to call Wardell Quezergue and see if there is a connection there—if this was meant to be.

I sent him over the music, and once again there was no explanation necessary. He just said, 'No problem—I get it completely.' So we went in and we did these horns....and I'm telling you, I've had a lot of experience with horns over the years—I worked with Gil Evans, I worked with Allen Toussaint, and in this little band I started out in, Little Caesar & The Consuls, there was horns. The first song on *Music From Big Pink*, you hear horns there. We didn't have no horn sections then—we had to play them ourselves—but nevertheless we knew about this kind of Salvation Army attitude towards horns.

So we do this thing with Wardell that is just magic. If I had sat there with him

he couldn't have written it more towards what I wanted. He did this thing that was so sweet the horn players themselves were knocked out that they were doing what they were doing with this music! It really was, once again, one of those things that tell you that this was kind of meant to be. Because what I fear about horn player/arranger guys is that they write horns like 'hot horns'—they're noisy and annoying and, like, gettin' on you, you know what I mean? You want it to be part of the picture, you want it to be part of the mood, you want it to be part of the sensuality of the music, but these guys get in your way and come on all wrong.

But Wardell does this thing with the horns and they're just glowing and moving with the music so perfect, and he does this kind of African-American Salvation Army Band thing—which we know here as the brass band tradition—but when you translate this into the outside world, this is really what it is. He combined something so soulful, using the instruments so that this thing was just brilliant. He's just one of the

greatest human beings to work with anyway, because there were certain things I sort of discovered as we were going along, and I said, 'Wardell, if we could just go *da da da da* right here....' And this is when he went out to the car and rewrote the arrangement and came back in and played it and it was like—it was like a suit that just fit you perfectly when you put it on.

JS: *The Creole Beethoven strikes again! So far it sounds like you used the whole range of brilliant talent available here in the Crescent City. Did the rest of the sessions go as well as the two you've described?*

RR: Oh, yes. We used the Zion Harmonizers on one session. I'd heard about their set at the Jazz & Heritage Festival last year, where they were joined by Aaron Neville for the highlight performance of the whole festival—they had people weeping in the aisles. The Zions came down to the studio, they walked in the room and they sang, and it just blew us down.

They've been together for something like 35 years, but this was really the first time they'd actually made a record in a recording studio. They'd recorded before, but it was always like everything was wrong for them in the studio. They would say, well, it's just a record, you've got to hear us 'live'. So, in a way, they hadn't really been properly documented on record before. I got the Zion Harmonizers in the studio with Aaron Neville, and Aaron did a thing with them that is heart-breaking. They connect on this song we did, called "Sign of the Rainbow," and what they do—they make a sound, they make a noise that is heaven bound. I'm telling you, there are things that Wardell Quezergue did with the Zion Harmonizers and Aaron Neville—this incredible combination—that money can't buy. You can't hire this kind of feeling, you cannot order it up from the musicians' union. I've tried!

Another example: I was walking down the street one night in the French Quarter and I heard sounds coming out of a bar—some band playing in there.



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Now, I'm not real keen on background girl singers—part of it is because I come from a band where, when it's time for voices, the other guys step up to the microphone and sing on those sections and step back. Hiring up the girl singers was always a little bit of a cliché to me—I mean, after the Raelettes or the Dixie Cups or people like that, you just can't do that anymore, that's been said, and I find that it's too much of a formula, so I've never ever done this.

But I was walking down the street one night and heard the throaty sound of these girls coming out of this place and I went in. The thing was, there wasn't this high bravado of annoying voices coming from screechy girls—there was this throaty kind of earthy, sexy sound, and it was these girls called Code Blue. So we went in and heard them, and then I inquired about them a little bit, and everybody said, 'Oh yeah, Code Blue—completely cool, they're great.' So I asked them to come to the studio the next day and sing on this record. They'd never sung on a record in their lives, and they just came in the next day

and cut the session with us. The most endearing quality of all is that they had to ask their mama if it was okay to sing on this record tomorrow!

Once again, they did something that I just couldn't find anywhere else, and I didn't know how to explain to people how to do this—like, don't do that stuff and don't sing with that vibrato, just sing this thing and make it have this airy sound and this streety quality. I don't know how to describe all those things—either you do it or you don't do it. And they definitely did it!

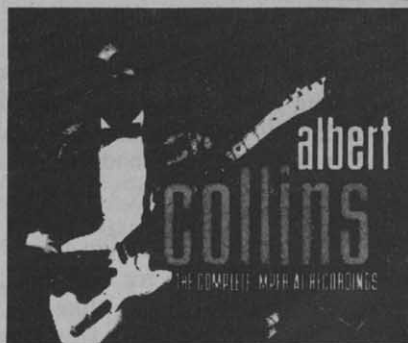
We also used the ReBirth Brass Band on some things, and it was quite a feat trying to organize them into an arrangement. They were completely game, so we were saying, okay, the song starts out here, it goes there and then we do this. So one of the guys in the group starts, like, very professionally, he gets a piece of paper and starts writing down this thing. He writes down about two things on a piece of paper, puts the paper down and says, 'We're just going to have to play.' So we did the song, and while they're

playing I'm thinking, are they playing the same song that we're playing? Is this the same line? Then I thought, wait a minute, this is starting to make sense! And pretty soon it's all about being in the spirit—they find the spirit and that's what's real, so they just played on.

One thing they found out is that we don't play all the time, because these other guys are the rhythm section, and everybody didn't have to play all the time. They're used to carrying everything themselves, so it takes them a minute to figure out how to kind of weave in and out of the music and help paint a certain picture that way. They begin to sense when it's time to come in and play some things and when it's time to lay out, and they're looking at one another and saying, okay, that's cool. Everybody goes on and they just weave in and out very dynamic and beautiful—they really played it great.

The only problem was when we ended the song—they didn't know about the ending, so they just kept playing until they caught on that we were through, and then they tapered it

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off like they were marching away down the street. It was so lovely.

JS: *ReBirth, Code Blue, Zion Harmonizers, Aaron Neville, Art Neville, George Porter, Wardell Quezergue, Monk Boudreaux, Bo Dollis—okay, is there anybody we've left out?*

RR: On this song we're doing for the video tonight, "What About Now," I wrote with Ivan Neville, and when we were recording it I would sing the verse and then Ivan would come in and sing a line on the chorus. Well, we thought this should be a harmony line, and we needed a voice to balance out Ivan's part, which was in kind of a gruff, low voice, and I thought: Aaron! So we've got father and son singing together on this.

Another life-long dream of mine was to work with Zigaboo Modeliste, who is for me the very best in the business. There was this one song that fits into the story—I was trying to figure out how to make it work, I was trying with different people and it just wasn't working at all—it just wasn't coming off. It's called "Resurrection," and there's something a little strange about it. Anyway, I tried all kinds of things with different people and it wasn't paying off at all. Then Zig comes by the studio and just sits down and we play the thing once and it's like, yeah, this is it! Anyway, he's just my favorite drummer of all time.

Throughout the album I used many various musicians for different things, and what I would do—like, I did one thing with these guys from Scotland called the Blue Nile. They're friends of mine, and they came to Los Angeles, so I wrote this song one day and we went to a another friend of mine's garage and recorded the song "live." Then I thought, yeah, but it's not quite the business, so I brought it down here to put the spice on it, and I had Ronald Jones—Joe Jones' son—play drums on it, and Wardell did the horns on it. Okay, now it works! And that's pretty much how the whole project worked out.

Special thanks to Penny Sinclair for her swift & accurate transcription of the interview.

Wavelength's calendar is listed two ways: First, nightly concerts at clubs and arenas are listed by date. (For address and other information on venue, see Club Info, next page.) Following that is the listing of clubs that usually have a standing schedule by area. Don't miss the Sunday brunches and other special events sections!

Tuesday 1

Tribute to Count Basie big band assembled by Tony DaGradi: Warren Bell Sr., Victor Goines, Kidd Jordan, Ray Moore, Johnny Vidacovich, David Torkanowsky, Steve Masakowski, Bill Huntington, John Dilkey, John Mahoney, John Touchy, Rick Trolsen, Chuck Easterling, Clyde Kerr Jr., Charlie Miller and Tim Turner. at CAC \$15, 8 p.m.

Acoustir. Suffess at Cafe Brazil

Elegant Gypsy at Cafe Istanbul

Can't Hardly Playboys at the Cajun Cabin

ReBirth Brass Band at The Maple Leaf

La Touche at Michaul's

Jericho at Muddy Waters

Kid Sheik at Preservation Hall

Marva Wright at Rhythms

New Riders of The Purple Sage at Tiptina's

Wednesday 2

Leah Chase at UNO Sandbar, 8 p.m.

Tribute to Count Basie big band assembled by Tony DaGradi: Warren Bell Sr., Victor Goines, Kidd Jordan, Ray Moore, Johnny Vidacovich, David Torkanowsky, Steve Masakowski, Bill Huntington, John Dilkey, John Mahoney, John Touchy, Rick Trolsen, Chuck Easterling, Clyde Kerr Jr., Charlie Miller and Tim Turner. at CAC \$15, 8 p.m.

Bobby Cure and the Summertime Blues at The Bengal

N.O. Drum Assoc. at Cafe Brazil

Can't Hardly Playboys at the Cajun Cabin

NOCCA student Gray Mayfield at Checkpoint Charlie's

Latin Night at De Novo's 8 p.m.

Feminite Steel at Jimmy's

Jimmy Elledge at Larry's

Jean-Louis Lavergne at Louis XVI Restaurant

Zodiac Jukebox at The Maple Leaf

Jong-A-Moi at Michaul's

Clements Brothers at Mid City Bowling Lanes at 10 p.m.

Irvig Charles, Jr. at The Palm Court Jazz Cafe

Pete Fountain at Pete Fountain's 10 p.m.

Percy Humphrey at Preservation Hall

Armored Saint, Wrathchild America, and Last Crack at Tiptina's

Thursday 3

Free dance lessons at Bronco's

Plantation Posse at Cafe Brazil

Kerry Brown & Brownsville at Cafe Istanbul

"Can't Hardly Playboys" at the Cajun Cabin

The Quartertones at Checkpoint Charlie's

James Rivers Movement at DeNovo's, 8 p.m.

Dubly & Picture at Jimmy's

Jimmy Elledge at Larry's

Filé Cajun Band at The Maple Leaf

Don Duet at Michaul's

Open Blues Jam at Mid-City Bowling Lanes 10 p.m.

Jennifer at Muddy Waters

Percy Humphrey at The Palm Court Jazz Cafe

Wendell Brunious at Preservation Hall

Charmaine Neville at Snug Harbor

Video Shoot with Little Feat, Noon at Tiptina's

Friday 4

MTV-Give Me Back My Life A Harvard Lampoon Parody, Comedy Channel 10 p.m.

Delfeayo Marsalis at UNO Sandbar 9 p.m. (broadcast live on WWNO)

Blue Eyed Soul at The Bengal

Chris Polichuk & Flying Palmettoes at Cafe Brazil

Pedro Cruz Band at Cafe Istanbul

Can't Hardly Playboys at The Cajun Cabin

Jack Quigley and His Only Friend at Checkpoint Charlie's

Marva Wright at the Hilton, 10 p.m.

Metal Rose at Jimmy's

Joe G. & E-Z St. (oldies) at Kelligan's

Irie Vibration at Kilamanjaro

Jimmy Elledge at Larry's

Rockin' Dopsie and the Zydeco Twisters at the Maple Leaf

La Touche at Michaul's

King Bees at Mid-City Bowling Lanes

Danny Barker at The Palm Court Jazz Cafe

Pete Fountain at Pete Fountain's

Kid Sheik at Preservation Hall

Phillip Manuel and The Hurley Blanchard Quartet at Snug Harbor

The Ohio Players at Tiptina's - Shows at 8pm & 11pm - Tickets at Ticketmaster

Saturday 5

Swamp Festival at Audubon Zoo. Les Freres Michot 11-2 p.m. at gate.

Hibernia Pavilion

noon-1:30

Rice & Gravy

2-3:30

Les Freres Michot

4-5:30

Evangeline

6-7:30

Rockin' Dopsie

Swamp Exhibit:

11-noon

Echauffe

12:30-4:30

Dewey Balfa

Monkey Hill

12:30-1:30

Echauffe

1:30-4

Sundown Playboys

Art for Arts' Sake The opening of the arts season at the CAC also has lots of music to accompany the many gallery openings on this big night. 8 p.m.: brass band on Julia Street. St. Joseph Street music stage 9-12. Broadway hits in the theatre inside. 900 Camp....

Mississippi South at Bronco's

Cypress (rock) at Buckets

Elegant Gypsy at Cafe Brazil

Clones at Play at Cafe Istanbul

Allen Fontenot at The Cajun Cabin

Backsliders at Carrollton Station

Quartertones at Checkpoint Charlie's

Marva Wright at the Hilton, 10 p.m.

The Big Easy at Jimmy's

Joe G. & E-Z St. (oldies) at Kelligan's

Jimmy Elledge at Larry's

Sheryl Cormier at Michaul's

J Monque'D at Mid-City Bowling Lanes

George Porter and Runnin' Partners at Muddy Waters

Batiste Brothers on the Natchez Moonlight Cruise

Pud Brown's Palm Court Jazz Band at The Palm Court

Pete Fountain at Pete Fountain's

Ellis Marsalis at Snug Harbor

Zachery Richard and the Bon Ton Boys plus **Anders Osborne** at Tiptina's

Sunday 6

Swamp Festival at Audubon Zoo. Bon Ton Roulet 11-2 p.m. at gate.

Hibernia Pavilion

noon-1:30

Bruce Daigrepoint

2-3:30

Lynn August

4-5:30

Bon Ton Roulet

6-7:30

C. J. Chenier

Swamp Exhibit:

11-noon

Washboard Leo

noon-5

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Monkey Hill

12:30-1:30

Washboard Leo

1:30-4

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Wednesday 2
Zodiac Jukebox

Thursday 3
Filé Cajun Band

Friday 4
Rockin' Dopsie
and the Zydeco Twisters

Sunday 6
Iguanas

Monday 7
Observers

Tuesday 8
ReBirth Brass Band

Thursday 10
Filé Cajun Band

Sunday 13
Iguanas

Monday 14
Blue Sister

Tuesday 15
ReBirth Brass Band

Wednesday 16
Beanland

Thursday 17
Filé Cajun Band

Friday 18
Rockin' Dopsie
and the Zydeco Twisters

Tuesday 22
ReBirth Brass Band

Wednesday 23
Downhome Blues Band

Friday 25
Rockin' Dopsie
and the Zydeco Twisters

Monday 28
Blue Sister

Tuesday 29
ReBirth Brass Band

Wednesday 30
Downhome Blues Blues

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Friday 4
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Saturday 5
The Big Easy

Wednesday 9
Blue Bone & Stone Grove

Thursday 10
Elegant Seduction

Friday 11
Overload & Strychnine

Saturday 12
Shepherd Band

Thursday 17
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Wednesday 23
Dubby & Picture

Thursday 24
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Friday 25
Overload & Black Diamond

Saturday 26
Stone Gove & Blue Bone

Wednesday 30
TBA

Wednesday 31

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CLUB LISTINGS

New Orleans clubs run like the rest of the city... more onwhim than schedule. That makes it hard to plan your evening, but unplanned evenings are when the magic happens. Here are a list of some of the clubs that schedule live music. We suggest you read it through every so often: there are new clubs opening up all the time. You can find their nightly listings under the dates. Music usually starts fairly late in New Orleans, so call ahead.

Ticketmaster 286-7222.

Absinthe Bar 400 Bourbon St. 525-8108. Blues usually until late hours.

Amberjack's 7306 Lakeshore Drive, 282-6660. Rock music every weekend at the Lakefront.

Bengal Lounge 4612 Quincey, 456-0986. Live bands and DJ's playing oldies dance music Tuesdays, Thursdays and Saturdays. Bobby Cure & the Summertime Blues play on Wednesdays at 9.

Benny's Bar 938 Valence, 895-9405, corner of Camp. Free music almost every night at this famed uptown neighborhood bar. Local blues, rock, reggae or R&B bands start late and play late. Closed Mondays.

Bronco's 1409 Romain, Gretna, 368-1000. Country & western on the West Bank. Free dancing lessons on Mondays and Thursdays.

Buckets 4740 Rye Street, Metairie, 455-6168. Rock music Fridays and Saturdays.

Cafe Brasil 2100 Chartres, 947-9386. Just outside the French Quarter, near Snug Harbor, this coffeehouse and bar features world beat music and espresso, theatre, and art. Admission is usually free or a small charge.

Cafe Istanbul 534 Frenchmen, 944-4180. World Beat music and good food down the street from Snug Harbor and Cafe Brasil.

Cajun Cabin Restaurant 501 Bourbon, 529-4256. Live Cajun music seven nights a week.

Carrollton Station 8140 Willow, 865-9190. Just across the street from Jimmy's. Live music some weekends, usually with local blues or R&B bands.

Charlie B's 835 Convention Centre Blvd. 523-9028. Warehouse District. Jazzmeister Charlie Bering's long-awaited jazz club should open in Nov.

Checkpoint Charlie's 501 Esplanade, 947-0979. Live music on Wednesdays, Fridays & Saturdays. Open mike Sunday nights. Food, games, laundromat, a casual neighborhood bar on the fringe of the French Quarter.

Club Second Line 216 Bourbon, 523-2020. Traditional, big band, and blues music take turns at Bourbon Street's latest musical offering.

De Novo's 1600 St. Charles Ave. Dress up to hear jazz with The James Rivers Movement early on Thursdays and D.J. and dancing through the weekend. Friday is also happy hour from 5 - 8 p.m. with a buffet.

Fantastique Lounge 6629 Airline Highway, 733-9903. Singer Kenny Lachney performs Friday and Saturday from 10 pm to 2 am.

Fireman's Hall 307 4th St., Westwego. 341-8264. A Cajun fails do-do on weekends, call for day, featuring some of the finest Cajun bands in Louisiana. Every Saturday live country acts.

The Glass House 2519 S. Saratoga (between Second and Third off St. Charles), The legendary home of the Dirty Dozen, modern brass bands play here every week. It's tiny and it's rockin'. Call to see if the Dirty Dozen or ReBirth are in town and funk'n' it up.

Howlin' Wolf 828 So. Peters, 523-2551. The Wolf has moved to the warehouse district. Rock 'n' roll and new music. Opening soon.

Jimmy's Music Club 8200 Willow, 861-8200. Usually progressive rock acts, but occasionally R&B or zydeco. Call the concert line for an update on who's playing this week, or check Jimmy's ad in this section.

Kelligan's 429 Wall Blvd., Gretna, 394-5857. Fridays and Saturdays, 10pm - 2am: Joe G. & E-Z Street play oldies.

Kemp's 2720 LaSalle, 891-2738. Jazzman Fred Kemp's place will feature mostly modern jazz bands, using primarily local talents such as the Harry Mann Trio, Edward Franks and Smokey Johnson. For now, Kemp's is open only on Sundays from 6-10 p.m. but Friday/Saturday night shows are planned.

Kilamnjaro 1700 Louisiana, 891-1700. African and Caribbean music.

Larry's 1800 Stumph Blvd., Gretna, 366-9155. Home to Jimmy Elledge (his hit "funny How Time Slips Away" was a million seller).

Little People's Place 1226 Barracks, 522-4287. The Dirty Dozen started here in the early '80s, and Kermit Ruffins of the ReBirth continues the tradition with his jazz jam session every Monday night that he's in town. A quiet

Treme neighborhood bar, family operated for 50 years.

Madigan's 801 S. Carrollton, 866-9455. Live music some Saturdays from 10 pm to 2 am. Sundays from 9 pm to 1 am. Blues guitarists John Mooney and John Rankin alternate weekends.

Maple Leaf 8316 Oak, 866-LEAF. Pressed tin ceiling and a great juke box, featuring music with a New Orleans or Louisiana flavor every night, including Cajun, zydeco and blues. Check their ad in this section for a complete schedule. Across the street from Muddy Waters.

McAllister Auditorium Tulane University, 865-5539. Concert site on Tulane Campus.

Michaul's 701 Magazine, 529-3121. Downtown restaurant and club featuring Cajun food, music and two-step dancing. The music starts at 7:30. Ils sont partis laissez les bon ton roulet!

Mid-City Bowling Lanes 4133 S. Carrollton, 482-3133. For the coolest cats: rockin' rollin' bowling up your alley every Friday and Saturday night with free live music.

Mudbugs 2024 Belle Chasse Highway, 392-0202. New Orleans is now home to "the World's largest Honky Tonk!" National country acts, 60,000 sq. ft. club includes 27 pool tables, three bars. Closed Monday and Tuesday.

Muddy Waters 8310 Oak, 866-7174. Across the street from the Maple Leaf, this club features a diverse mix of local up-and-coming and nationally established acts.

Mulate's 201 Julia Street, 522-1492. Sister to the famous Breaux Bridge club, this warehouse district Cajun restaurant has music nightly.

Palm Court Jazz Cafe 1204 Decatur, 525-0200. Serving traditional jazz fans with food, authentic jazz, and information, Nina and George Buck host in a lovely atmosphere. Danny Barker often plays.

Pampy's Tight Squeeze Jazz 2005 N. Broad, 949-7970. Modern jazz Sundays 6-11 pm with Ed Perkins featuring Michael Ward. Fridays and Saturdays, R&B with Aces. And on Wednesday the discs are spun by DJ Troy Turner the "Soul Burner" and oysters on the half shell for only 25 cents.

Pete Fountain's Hilton Hotel, Poydras at the river, 523-4374. Clarinet legend Pete Fountain and his band play on Tuesdays, Wednesdays, Fridays and Saturdays at 10 pm; one show only, reservations recommended.

Petroleum Lounge 1501 St. Philip, 523-0248. Treme & ReBirth brass bands appear here frequently. Great music isn't the only attraction, check out the following: Friday and Saturday at 9 p.m. DJ "Coach" plays oldies but goodies. Mondays free red beans and rice. Tuesdays and Thursdays are "Picture Taking Night" (everybody in the club is photographed and the slides are later projected on the walls).

Preservation Hall 726 St. Peter, 523-8939. This internationally acclaimed French Quarter music hall is known for its presentation of authentic traditional New Orleans music. Shows start at 8:30. \$3 admission.

Rhythms 227 Bourbon, 523-3800. Some of the best blues in New Orleans. No cover and the largest dance floor in the Quarter. Open at 7 p.m.

Rivershock Tavern Corner of River Road and Shrewsbury, 835-6933. This bar's been around for years but now you can hear some of the most popular bands play here. You can even sit on top of the levee and watch the Mississippi while listening to the music waft up from the club. Music on Friday and Saturday nights.

Snug Harbor 626 Frenchmen, 949-0696. Modern jazz and New Orleans favorites almost every night.

Tipitina's 501 Napoleon, 897-3943. Live music of all sorts every night.

Tricou House (711 Club) 711 Bourbon, 525-8379. Music every day from 1:30 pm throughout the evening with such stars as Al Broussard, Nora Wixted, Doc Bernard, Doug Duffey and Carl Leyland; In Tricou's Upstairs: Disco dancing every day from 7 pm.

UNO Sandbar In The Cove, University of New Orleans campus, Lakefront 286-7200. Who'd ever think a college bar was a modern jazz hotspot? But the Wednesday night jazz series is the talk of the town. Jazz masters Ellis Marsalis, Harold Battiste and Victor Goines are regulars here.

Walt's, 1535 Veterans Blvd., 835-5116. Live rock-n-roll and R&B. Call for nightly information.

Windsor Court Hotel 300 Gravier, 523-6000. The Windsor Chamber Trio plays in Le Salon during afternoon tea on Wednesdays through Sundays, 2:30 to 5:15 p.m. Harpist Rachel van Voorhees plays in Le Salon during afternoon tea on Mondays and Tuesdays, 2:30 to 5 p.m., and in the Grill Room on Saturdays and Sundays for brunch from 11:30 a.m. to 2:30 p.m. Pianist Hugh Clay plays American popular music and jazz in the Polo Club Lounge nightly except Sundays from 5:30 p.m. to 11:30 (With his trio on Fridays and Saturdays at 6:30 p.m.). Tim Holder plays piano in Le Salon from 5:30 to 11:30 p.m. on Monday through Saturday.

Gospel Show/Heavenly Stars at Cafe Brazil
Allen Fontenot's Country Cajuns at Cajun Cabin
Songwriter's Showcase, 9 p.m. at Carrollton Station
Open Mike at Checkpoint Charlie's
Guitarist John Mooney at Madigan's
Iguanas at the Maple Leaf
Jazz legend **Danny Barker** at the Palm Court Jazz Cafe
Olympia Brass Band at Preservation Hall
A Cajun Fais Do Do with **Bruce Daigrepoint's Cajun Band** 5-9 at Tipitina's

Monday 7

Chamber Music Concert "An Die Musik" N.O. Friends of Music, Dixon Hall, Newcomb. 8 p.m....
Jazz Jam at Cafe Brazil
Allen Fontenot at Cajun Cabin
Kermit Ruffins Quintet/jam session, at Little People's Place 9-12
Observers at the Maple Leaf
Jong-A-Moi at Michaul's
Royal Crown Review at Muddy Waters
Percy Humphrey at Preservation Hall
The TULBox presents **Les Thugs** plus **Jonestown** (Live on WTUL) 50-cent draft, at Tipitina's.

Tuesday 8

Elegant Gypsy at Cafe Istanbul
Can't Hardly Playboys at Cajun Cabin
ReBirth Brass Band at the Maple Leaf
IFFat Muddy Waters
Kid Sheik at Preservation Hall
Marva Wright at Rhythms, 7 p.m.
The Iguanas at Tipitina's

Wednesday 9

John Wayne & True Grit at Cafe Istanbul
Can't Hardly Playboys at Cajun Cabin
Red Tyler Quartet at UNO Sandbar 8 p.m.
NOCCA student **Gray Mayfield** at Checkpoint Charlie's
Latin night at De Novo's 8 p.m.
Blue Bone and **Stone Grove** at Jimmy's
Jong-A-Moi at Michaul's
Clements Brothers at Mid City Bowling Lanes, 10 p.m.
Dog Teeth at Muddy Waters
Irving Charles at the Palm Court Jazz Cafe
Percy Humphrey at Preservation Hall
Israel Vibrations with **The Root Radics** at Tipitina's

Thursday 10

Free dancing lessons at Bronco's
Dr. Guitar & Franklin Ave. at Cafe Istanbul
Can't Hardly Playboys at the Cajun Cabin
The Quartertones at Checkpoint Charlie's
The James Rivers Movement at De Novo's, 8 p.m.
Elegant Seduction at Jimmy's
Jimmy Elledge at Larry's
Filé Cajun Band at The Maple Leaf
Don Duet at Michaul's
Open Blues Jam at Mid-City Bowling Lanes
Melvins With Tree People at Muddy Waters
Percy Humphrey at Palm Court Jazz Cafe
Wendell Brunious at Preservation Hall
The BoDeans plus **Michael McDermott** at Tipitina's -
Tickets at Ticketmaster

Friday 11

Bedrocks at Amberjack's
Bobby Cure and the Summertime Blues at The Bengal
Cypress (rock) at Buckets
Desires at Cafe Brazil
Pedro Cruz at Cafe Istanbul
Can't Hardly Playboys at the Cajun Cabin
Jack Quigley and His Only Friend at Checkpoint Charlie's
Marva Wright at the Hilton
Overload and **Strychnine** at Jimmy's
Joe G. & E-Z St. (oldies) at Kelligan's
Irie Vibration (reggae) at Kilimanjaro
Jimmy Elledge at Larry's

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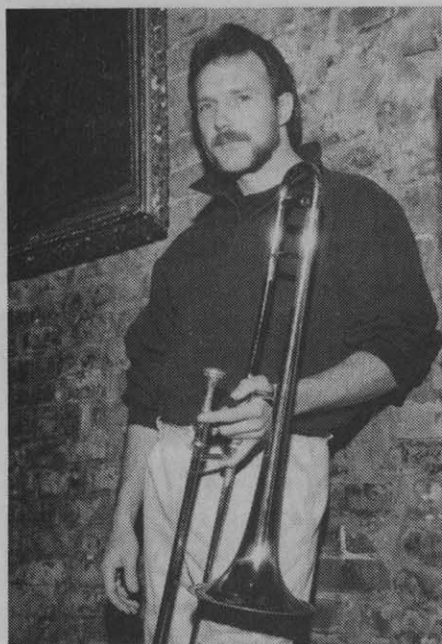
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Sheryl Cormier at Michael's
Johnny J & Hitmen at Mid-City Bowling Lanes
Danny Barker at The Palm Court Jazz Cafe
Pete Fountain Pete Fountain's 10 p.m.
Kid Sheik at Preservation Hall
The Five Blind Boys From Alabama plus Jo
"Cool" Davis at Tiptina's

Saturday 12

Swamp Festival at Audubon Zoo. Basin Bros. 11-2
p.m. at gate.

Hibernia Pavilion

noon-1:30 Preston Frank
2-3:30 Blackie Forestier
4-5:30 Basin Bros.
6-7:30 Beausoleil

Swamp Exhibit:

11-noon Washboard Leo
12:30-5 Sheryl Cormier

Monkey Hill

12:30-1:30 Washboard Leo
1:30-4 Mccauley, Reed, Vidrine

Cypress (rock) at Buckets

Iguanas at Cafe Brazil

Percussion Inc. at Cafe Istanbul

Allen Fontenot at the Cajun Cabin

Woodenhead at Carrollton Station

Quartertones at Checkpoint Charlie's

Marva Wright at the Hilton

Shepherd Band at Jimmy's

Joe G. & E-Z St. (oldies) at Kelligan's

Jimmy Elledge at Larry's

James Rivers Movement at Madigan's

Jong A Moi at Michael's

George Porter & Runnin' Parners at Mid-City
Bowling Lanes

Oliver Morgan on the Natchez Moonlight Cruise

Pud Brown's Palm Court Jazz Band at The Palm
Court Jazz Cafe

Percy Humphrey at Preservation Hall

Wet Willie plus **The Thunder Blues Revue** at
Tiptina's - Tickets at Ticketmaster

Sunday 13

Swamp Festival at Audubon Zoo.

Hibernia Pavilion

noon-1:30 Steve Riley
2-3:30 Morris Ledet
4-5:30 Atchafalaya
6-7:30 Terence Simien

Swamp Exhibit:

11-noon Cajun fiddler
12:30-4:30 Cajun Born

Monkey Hill

12:30-1:30 Cajun fiddler
1:30-4 Cajun Five

Free Dance Lessons at Bronco's

Gulf Streams at Cafe Brazil

Allen Fontenot at the Cajun Cabin

Songwriters' Showcase at Carrollton Station

Open Mike Acoustic Jam Night hosted by Jack

Quigley at Checkpoint Charlie's

John Rankin at Madigan's

Iguanas at The Maple Leaf

Danny Barker at The Palm Court Jazz Cafe

Olympia Brass Band at Preservation Hall

Leah Chase and Mike Pellera Group at Snug Harbor

A Fais Do Do with Bruce Daigrepoint's Cajun Band
5-9 at Tiptina's

Monday 14

Free dance lessons at Bronco's

Jazz Jam at Cafe Brazil

Allen Fontenot at the Cajun Cabin

Jack Quigley and His Only Friend at Kaldi's Coffee
House

Kermit Ruffins Quintet/jam session, at Little People's
Place 9-12

Blue Sister at The Maple Leaf

Jong A Moi at Michael's

Dawgs at Muddy Waters

Wendell Brunious at Preservation Hall

Jazz Films jazz federation membership party featuring
John Coltrane & Thelonius Monk films. No cover. Come
and join the federation! Snug Harbor 8 p.m.

The TULBox presents **The Phantoms** plus **The
Mommyheads** (live on WTUL) 50¢draft at Tiptina's

Tuesday 15

Elegant Gypsy at Cafe Istanbul

Can't Hardly Playboys at the Cajun Cabin

ReBirth Brass Band at The Maple Leaf

La Touche at Michael's

Holy-Oh's at Muddy Waters

Kid Sheik at Preservation Hall

Marva Wright at Rhythms

The Marshall Tucket Band plus **The Jim Thackery
Band** at Tiptina's

Wednesday 16

Peter Martin at UNO Sandbar, 8 p.m.

Tricks at The Bengal, 9 p.m.

N.O. Drum Assoc. at Cafe Brazil

Can't Hardly Playboys at the Cajun Cabin

NOCCA student Gray Mayfield at Checkpoint Charlie's

Latin Night at De Novo's 8 p.m.

Jimmy Elledge at Larry's

Jean-Louis Laverne at Louis XVI Restaurant

Beanland at The Maple Leaf

Jong-A-Moi at Michael's

Concrete Buddha at Muddy Waters

Irving Charles, Jr. at The Palm Court Jazz Cafe

Pete Fountain at Pete Fountain's 10 p.m.

Percy Humphrey at Preservation Hall

In The Mood, two shows, 8 & 10, at Snug Harbor

Allan Holdsworth plus **The Tritones** at Tiptina's

Thursday 17

Free dance lessons at Bronco's

Plantation Posse at Cafe Brazil

Kerry Brown's Brownsville at Cafe Istanbul

"Can't Hardly Playboys" at the Cajun Cabin

The Quartertones at Checkpoint Charlie's

James Rivers Movement at DeNovo's, 8 p.m.

Zodiac Jukebox and **Moving Targets** - Free
Blackened Voodoo Beer 1st 100 people - College ID gets
you in free - at Jimmy's

Jimmy Elledge at Larry's

Filé Cajun Band at The Maple Leaf

Don Duet at Michael's

Kentucky Headhunters at Mudbugs

Vince Berman Trio at Muddy Waters

Percy Humphrey at The Palm Court Jazz Cafe

Wendell Brunious at Preservation Hall

Charmaine Neville at Snug Harbor

Maceo Parker and Roots Revisited featuring **Fred
Wesley** and **Pee Wee Ellis** at Tiptina's

Friday 18

Steve Masakowski UNO Sandbar, 8 p.m.

Tri-Tones at Cafe Brazil

Pedro Cruz at Cafe Istanbul

Can't Hardly Playboys at the Cajun Cabin

Jack Quigley and His Only Friend at Checkpoint
Charlie's

Marva Wright at the Hilton

Radiators at Jimmy's

Irie Vibration at Kilamanjaro

Rockin' Dopsie and the Zydeco Twisters at The
Maple Leaf

La Touche at Michael's

Troy Turner at Mid-City Bowling Lanes 10 p.m.

Women In Jazz: Lady BJ, Leah Chase, Renny

Temonia and all star band lead by pianist Lawrence

Sieberth, at N. O. Entertainment Hall

Danny Barker at The Palm Court Jazz Cafe

Pete Fountain at Pete Fountain's

Wendell Brunious at Preservation Hall

Asleep at the Wheel plus **The Backsliders** at
Tiptina's- Tickets at Ticketmaster.

Saturday 19

Top Cats at Amberjack's
Mississippi South at Bronco's
Don Rousell Band at Cafe Istanbul
Allen Fontenot at the Cajun Cabin
Half the Planet at Carrollton Station, 10 p.m.
Quartertones at Checkpoint Charlie's
Marva Wright at the Hilton
Radiators at Jimmy's
Joe G. & E-Z St. (oldies) at Kelligan's
Jimmy Elledge at Larry's
Don Duet at Michaul's
Carl Sonny Leyland at Mid-City Bowling Lanes, 10 p.m.
Kingsroe on the Natchez Moonlight Cruise
Pud Brown's Palm Court Jazz Band at The Palm Court Jazz Cafe
Pete Fountain at Pete Fountain's
Percy Humphrey at Preservation Hall
Alvin Batista at Snug Harbor, 9 p.m.
John Mayall and the Bluesbreakers plus **John Mooney** at Tiptina's

Sunday 20

"A Twilight Adventure" Ivy, Sassafras, & Storyville Stompers, 4-9 p.m. Louisiana Nature & Science Center, 246-LNSC.
Allen Fontenot at the Cajun Cabin
Songwriters' Showcase at Carrollton Station
Open Mike Night hosted by Jack Quigley at Checkpoint Charlie's
John Mooney at Madigan's
Poster Children at Muddy Waters
Danny Barker at The Palm Court Jazz Cafe
Olympia Brass Band at Preservation Hall
Leah Chase and Mike Peller Group at Snug Harbor
A Fals Do Do with Bruce Daigreppont's Cajun Band 5-9 p.m. at Tiptina's

Monday 21

Free dance lessons at Bronco's
Johnny J at Cafe Brazil
Allen Fontenot at the Cajun Cabin
Jack Quigley and his Only Friend at Kaldi's Coffee House
Kermie Ruffins Quintet/jam session, at Little People's Place 9-12
Jong-A-Moi at Michaul's
Fxtures at Muddy Waters
Wendell Brunious at Preservation Hall
Charmaine Neville and Friends at Snug Harbor
The TULbox presents Vince Behrman Trio plus the **Van Goes** (Live on WTUL) 0 cent draft at Tiptina's

Tuesday 22

Elegant Gypsy at Cafe Istanbul
Can't Hardly Playboys at the Cajun Cabin
ReBirth Brass Band at The Maple Leaf
La Touche at Michaul's
Phantom Surfers at Muddy Waters
Pete Fountain at Pete Fountain's
Kid Sheik at Preservation Hall
Marva Wright at Rhythms
The Bhundu Boys from Zimbabwe at Tiptina's

Wednesday 23

David Torkanowsky modern jazz at UNO Sandbar, 8 p.m.
Tricks at The Bengal, 9 p.m.
N.O. Drum Assoc. at Cafe Brazil
Can't Hardly Playboys at the Cajun Cabin
NOCCA student Gray Mayfield at Checkpoint Charlie's
Dubly & Picture at Jimmy's
Jimmy Elledge at Larry's
Downhome Blues Band at Maple Leaf
Jong-A-Moi at Michaul's
Clements Brothers at Mid City Bowling Alley 10 p.m.
Groove Thangs at Muddy Waters
Irving Charles, Jr. at The Palm Court Jazz Cafe
Pete Fountain at Pete Fountain's
Percy Humphrey at Preservation Hall
Stephanie Sieberth Ensemble at Snug Harbor

Mary's Danish plus **Carnival Art** at Tiptina's

Thursday 24

Free dance lessons at Bronco's
Plantation Posse at Cafe Brazil
Entourage at Cafe Istanbul
Can't Hardly Playboys at the Cajun Cabin
Quartertones at Checkpoint Charlie's
James Rivers Movement at DeNovo's, 8 p.m.
Mary's Danish at Jimmy's
Jimmy Elledge at Larry's
Don Duet at Michaul's
Phantoms & Four For Nothing at Muddy Waters - Its a L.I.S.A. Benefit
Percy Humphrey at The Palm Court Jazz Cafe
Wendell Brunious at Preservation Hall
Romful of Blues at Tiptina's

Friday 25

Dr. John Murphy performing Bach, Beethoven, Poulenc, & Rachmaninoff, Roussel Hall, Loyola 8 p.m. \$5.
Harold Battiste (Jazz over Big Easy-WWNO Live broadcast) at UNO Sandbar 9 p.m.
Blue Eyed Soul at The Bengal
Mississippi South at Bronco's
Van Goes at Cafe Brazil
Pedro Cruz Band at Cafe Istanbul
Can't Hardly Playboys at the Cajun Cabin
Lonesome Travelers at Carrollton Station
Jack Quigley and His Only Friend at Checkpoint Charlie's
Marva Wright at the Hilton
Overload and Black Diamond at Jimmy's
Joe G. & E-Z St. (oldies) at Kelligan's
Jimmy Elledge at Larry's
Rockin' Dopsie and His Zydeco Twisters at The Maple Leaf
Sheryl Cormier at Michaul's
Backbone Slip featuring Jack Cole at Mid-City Bowling Lanes
Danny Barker at The Palm Court Jazz Cafe
Pete Fountain at Pete Fountain's
Kid Sheik at Preservation Hall
Black Uhuru at Tiptina's - Tickets at Ticketmaster

Saturday 26

Mississippi South at Bronco's
Cypress (rock) at Buckets
The Minstrels (Canada) at Cafe Brazil
Rick Trolsen & Neslort at Cafe Istanbul
Allen Fontenot at the Cajun Cabin
Johnny J at Carrollton Station
Trumpets A Fire: Nicholas Payton, Derrick "Kabokey" Shezbie at DeNovo's 8 p.m.
Marva Wright at the Hilton
Stone Grove and Blue Bone at Jimmy's
Joe G. & E-Z St. (oldies) at Kelligan's
Sheryl Cormier at Michaul's
King Bees at Mid-City Bowling Lanes
Charlie Pride at Mudbugs
George Porter and Runnin' Partner at Muddy Waters
Benny Grunch & The Bunch on the Natchez Moonlight Cruise
Pud Brown's Palm Court Jazz Band at The Palm Court Jazz Cafe
Percy Humphrey at Preservation Hall
Koko Taylor and Her Blues Machine plus **Troy Turner** at Tiptina's

Sunday 27

Top Cats at Amberjack's
Gulfstream at Cafe Brazil
Allen Fontenot at the Cajun Cabin
Songwriters' Showcase at Carrollton Station
Open Mike Night hosted by Jack Quigley at Checkpoint Charlie's
John Rankin at Madigan's
Jericho Blues Band at Muddy Waters
Danny Barker at The Palm Court Jazz Cafe
Olympia Brass Band at Preservation Hall

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Richard Moten, bassist

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 Fri 18 Michael White
 Sat 19 Germaine Bazzle
 Fri 25 Germaine Bazzle
 Sat 26 Maynard Chatters and Son MARK

NOVEMBER

Fri 1 Germaine Bazzle
 Sat 2 Michael White
 Fri 8 Leah Chase
 Sat 9 Germaine Bazzle
 Fri 15 Maynard Chatters and Son MARK
 Sat 16 Germaine Bazzle
 Fri 22 Teddy Riley
 Sat 23 Germaine Bazzle

DECEMBER

Fri 6 Michael White
 Sat 7 Germaine Bazzle
 Fri 13 Germaine Bazzle
 Sat 14 Leah Chase
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 Germaine Bazzle

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Leah Chase and Mike Pelleria Group at Snug Harbor
A Fais Do Do with **Bruce Daigrepoint's Cajun Band** 5-9 p.m. at Tipitina's

Monday 28

Free dance lessons at Bronco's
Johnny J at Cafe Brazil
Allen Fontenot at The Cajun Cabin
Acoustic Night at Howlin' Wolf
Jack Quigley and His Only Friend at Kaldi's Coffee House
Kermit Ruffins Quintet jam session, at Little People's Place 9-12
Blue Sister at The Maple Leaf
Jong-A-Moi at Michaul's
Bim Bom at Muddy Waters
Wendell Brunious at Preservation Hall
The TULbox presents **Eddie Bo and Friends** (Live on WTUL) 50 cent draft at Tipitina's

Tuesday 29

Elegant Gypsy at Cafe Istanbul
Can't Hardly Playboys at the Cajun Cabin
ReBirth Brass Band at The Maple Leaf
La Touche at Michaul's
Kid Sheik at Preservation Hall
Marva Wright at Rhythms, 7 p.m.
Peter Cho Quartet featuring **Tony Dagradi** at Snug Harbor
Kinky Friedman (solo) at Tipitina's

Wednesday 30

Astral Project at Cafe Brazil at Snug Harbor, two shows, 9 & 11 p.m. Meet the musicians 8-1 a.m.: Tony DaGradi, David Torkanowsky, John Vidacovich, James Singleton, Steve Masakowski...
UNO Jazz Students UNO Sandbar 8 p.m....
Tricks at The Bengal
N.O. Drum Assoc. at Cafe Brazil
Mem & the Membership at Cafe Istanbul
Can't Hardly Playboys at The Cajun Cabin
NOCCA student Gray Mayfield at Checkpoint Charlie's
Latin Night at DeNovo's 8 p.m.
Bob Mould from Husker Du (tentative) at Jimmy's
Jimmy Elledge at Larry's
Downhome Blues Blues at The Maple Leaf
Jong-A-Moi at Michaul's
Clements Brothers with Joe Clay Mid City Bowling Lanes, 10 p.m.
Chubby Carrier at Muddy Waters
Iguanas & Irving Charles, Jr. at The Palm Court Jazz Cafe 8 p.m.
Pete Fountain at Pete Fountain's
Percy Humphrey at Preservation Hall
Tony Dagradi Trio at Snug Harbor
ReBirth Brass Band at Tipitina's

Hallowe'en - Thursday 31

Neville Brothers Concert w/Charmaine Neville & Def Generation, Municipal Auditorium, 8 p.m. \$12.50 adv. Ticketmaster (costume).
Tribe Nunzio at Cafe Brazil (live recording session-costume)
Blake Amos & Left Ear at Cafe Istanbul
Can't Hardly Playboys at The Cajun Cabin
Quartermen at Checkpoint Charlie's
James Rivers Movement at DeNovo's, 8 p.m.
Kenny Lachney at Helen's
Jimmy's Annual Hallowe'en Bash at Jimmy's
Jimmy Elledge at Larry's
Cajun Hallowe'en Party, Don Duet at Michaul's 10 pm
Tex-Mex Hex Hallowe'en/Iguanas at Mid-City Bowling Lanes 8:30 p.m.
George Porter and Runnin' Partner at Muddy Waters
Percy Humphrey at The Palm Court Jazz Cafe
Wendell Brunious at Preservation Hall
Marva Wright at Snug Harbor

Compiled by Jeff Tomich.

MUSIC MONTHY

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Absinthe Bar, 400 Bourbon at Conti, 525-8108. Hot live blues every night of the week. Tuesdays thru Saturdays at 10 p.m. to 3 a.m.: Bryan Lee and the Jump Street Five. Fridays & Saturdays 5:30-9:30: Janet Lynn & All Purpose Blues Band Sundays and Mondays at 10 p.m. to 3 a.m.: Janet Lynn and the All-Purpose Blues Band. Sunday through Thursdays 5:30 to 9:30: Blues With A Feeling.
Cafe Brazil 2100 Chartres St. 947-9386. World beat and jazz in the Frenchmen Street area.
Cafe Istanbul 534 Frenchmen. 944-4180 World beat music & jazz just down from Snug Harbor. Good food, too!
Checkpoint Charlie's 501 Esplanade 947-0979. Wash your clothes, get something to eat, & shoot a game of pool...
Club Second Line 216 Bourbon St., 523-2020 Modern jazz, traditional jazz, and late nite blues on Bourbon Street.
Dutch Alley 900 block of Decatur, 522-2621. Every Saturday and Sunday, 1 p.m. to 3 p.m., a variety of local music: traditional, Cajun, or gospel. Call for further scheduling and information.
Famous Door 339 Bourbon, 522-7626. Jazz Unlimited with Famous Door Five playing Dixieland jazz daily, from 7 p.m. until Mervin Gaysey 1:30.
Famous Door Patio 327 Bourbon, 522-7626. Nightlife featuring Humphrey Davis on sax 8 p.m. until everyday, Mondays is R&B night.
Feelings Cafe 2600 Chartres, 945-2222. Joey Arndt plays piano Fridays and Saturdays from 7:30 to 11:30 p.m.
Fritzel's 733 Bourbon, 561-0432. This is a gathering place for traditional jazz players from all over the world. John Gill, Dixieland, Fridays & Saturdays 10:30-2:30.
Gazebo 1018 Decatur, 522-0862. Various local jazz artists play from noon till 4 p.m. Amasa Miller & Reggie Houston or the Tony Bazley Jazz Trio play on weekdays from Noon till 4 p.m. Piano player from 4 p.m. to 6 p.m. Chris Clifton & The All American Jazz Quintet perform Saturdays-Sundays from 11 a.m. to 6 p.m.
Hilton Hotel Poydras at the river, 561-0500. In the French Garden Bar Marva Wright performs Fri. & Sat. 10:1-30, Sun 9am-3pm Alan White plays Mon & Tues. 4-10.
Hotel Inter-Continental 444 St. Charles, 525-5566. Carl Franklin plays in the Lobby Lounge from 5-7pm on Mondays through Thursdays. The Carl Franklin Jazz Duo w/Richard Motten Monday - Saturday, 9pm to 12:30am Also, harpist Judy Seghers plays in the Veranda Restaurant on Thursdays, Fridays & Saturdays from 7:30 to 10:30pm
Hyatt Hotel, 500 Poydras, 561-1234. Live entertainment Mon-Fri from 5pm to 8pm in the Mint Julep Lounge. Also, a jazz trio plays during Sunday brunch from 9am to noon.
The Inn on Bourbon, 541 Bourbon, 524-7611. Piano music every night until 2 a.m.
Ivorries Piano Bar 541 Bourbon St, 524-7611, inside the Inn On Bourbon, Piano bar every night with Sally Townes 4-9 and Juanita Brooks 9 to close.
Krazy Korner, 640 Bourbon, 524-3157. Joan Duvalle Magee & the Foundation Band performs on Fri-Sun 3-7, Mon 8pm-close. Just Us plays Tues-Sun from 8pm-close.
Lafitte's Blacksmith Shop 941 Bourbon, 523-0066. Miss Lilly sings show tunes and relaxing old hits from 10 p.m. every night.
LeMoynes Landing Spanish Plaza at the river, 524-4809. Check nightly listing.
Louis XVI Restaurant, Saint Louis Hotel, 730 Bienville, 581-7000. This elegant restaurant features international balladeer, guitarist troubadour Jean-Louis Lavergne on Tuesdays and Wednesday from 7:30 to 11:30; Fred McDowell tickles the Ivories on Fridays and Saturdays from 7:30 to 11:30 p.m....
Mahogany Hall 309 Bourbon, 525-5595. Four shows schedules daily, 8:30 p.m.; 9:30 p.m.; 10:30 p.m. and 11:30 p.m. Shows feature a variety of performers such as the Mahogany Hall Stompers, Rasberre Ragtimers and The Dukes of Dixieland. Call for current information....
Maison Bourbon 641 Bourbon, 522-8818. Crescent City Rhythm Kings 2:15-7:15pm every day except Wed. (Saturdays 4-8:45). Keisley & White Jazz Band Mondays 7:15-12:15, Wed. 2:30-7:15. Wallace Davenport every night except Mon. 7:15pm-12:15am (Sat, 9pm -1:45).

Mediterranean Cafe 1000 Decatur, 523-2302. Don Wright & his band everyday 11 a.m.-6 p.m.

Meridien Hotel, Louis Armstrong Foundation Jazz Club 614 Canal, 525-6500. Jacques Gauthier's Creole Rice Band plays Wednesdays. Southern Syncopaters Thursdays. Raspberrie Ragtimers till 11th, then Creole Rice Yerba Buena Friday and Saturday, 9 p.m. to 12:30 p.m. Other musicians perform Tuesday through Sunday. Call for details....

Nikkie's Dockside and Restaurant 3401 Chartres, 945-0021. Jazz on Fridays with the Carl Leblanc Trio....

O'Flaherty's Irish Channel Pub 514 Toulouse St., 529-1317. The most authentic Irish pub this side of the Atlantic. Mon.-Tues: Across the Atlantic 7:30. Wed. & Thurs.: Celtic Folk 7:30. Fri. & Sat.: Across the Atlantic followed by Celtic Folk (matinee). Sundays 7:30 p.m.: Celtic Folk (except 9/15) Tannehill Weavers 6-8:30.

Pat O'Brien's 718 St. Peter's St. 525-4823. Dual pianist in lounge. Continuous music 2 p.m.-4 a.m. every day where guests can make requests and sing along.

Pat O'Brien's Annex Bar 624 Bourbon St. 525-4823. Live band in courtyard 9 p.m. till 1 a.m. Thurs. thru Sun.

Pete Fountain's Hilton Hotel, Poydras at the river, 523-4374. Pete Fountain and his band play selected nights. Call ahead for details and reservations....

Petroleum Lounge 1501 St. Philip, 523-0248. The Treme Brass Band cuts loose every Sunday night from 8 p.m. until (The Rebirth Brass Band also appear frequently). Great music isn't the only attraction, check out the following: Friday and Saturday at 9 p.m. DJ "Coach" plays oldies but goodies. Mondays free red beans and rice. Tuesdays and Thursdays are "Picture Taking Night" (everybody in the club is photographed and the slides are later projected on the walls). Wednesday is "Pot Luck" night, and Thursdays is "Game Night" (go head to head with the checkers master himself). Call the club for more information on upcoming performances....

Preservation Hall 726 St. Peter, 523-8939. This French Quarter music hall is known internationally for its presentation of traditional New Orleans music. Situated in the French Quarter, the Hall swings to midnight. Shows start at 8:30. Admission is only \$3. Call for more info....

Rhythms 227 Bourbon, 523-3800. Some of the best blues in New Orleans. No cover & the largest dance floor in the Quarter. Open at 7pm Monday: J. Monque d'. Tues: Marva Wright. Wed-Sun: French Quarter All Stars featuring Breeze.

Royal Sonesta Hotel 300 Bourbon, 586-0300. In Mystick Den: Tuesdays-Saturdays the doors open at 10pm with Quiet Storm. 3 shows, 10, 11, 12. Call for more info.

Ryan's Irish Pub 441 Bourbon, 566-1507. One of the few places in New Orleans where you can get Guinness on tap and hear Irish folk music. Sun-Tues: Noel Nash 8:30. Wed-Fri. Mac Bros. 8:30.

SNAP! 534 Frenchmen, no phone. New age nonsense with groovy music for the global village. 11:30 p.m. Saturdays only. \$5 cover.

Tricou House (711 Club), 711 Bourbon, 525-8379. Wednesdays through Sundays, from 9:30 p.m. until: Piano blues with Al Broussard. Mondays and Tuesdays, from 9:30 p.m. until; and Saturdays and Sundays, from 5:30 to 9:30 p.m.: R&B by Nora Wixted. Tuesdays from 1:30 to 9:30 p.m. and Thursdays, Saturdays and Sundays from 1:30 till 5:30pm: New Orleans blues with Bernard Bryan & Jerry Schaeffer. Weekdays, Jeff Spence, Carl Leyland. Ed Nelson's Murder Mysteries Th, Fri Sat. In Tricou's Upstairs: Disco dancing upstairs on everyday from 7pm till....

Tropical Isle 738 Toulouse, 523-9492. Sundays through Tuesdays from 11:30 p.m. to 3:30 a.m.: Frank Faust. Wednesdays from 11:00 p.m. to 3:00 a.m.: Al Miller Thursdays through Saturday from 10:30 p.m. to 3:30 a.m.: Late As Usual....

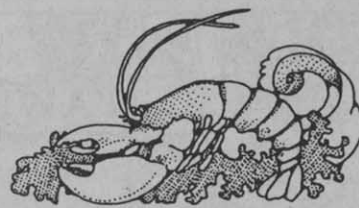
Windsor Court Hotel 300 Gravier, 523-6000. The Windsor Chamber Trio plays in Le Salon during afternoon tea on Wednesdays through Sundays, 2:30-5:15pm Harpist Rachel van Voorhees plays in Le Salon during afternoon tea on Mondays and Tuesdays, 2:30-5pm, and in the Grill Room on Saturdays and Sundays for brunch from 11:30am-2:30pm Pianist Hugh Clay plays American popular music and jazz in the Polo Club Lounge nightly except Sundays from 5:30pm-11:30 (With his trio Fridays

Cafe Savanna

8324 Oak St.

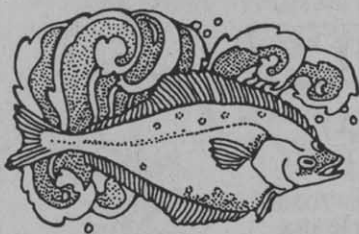
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& Saturdays at 6:30pm). Tim Holder plays piano in Le Salon from 5:30-11:30pm on Monday through Saturday....

Warehouse District

Altamira 701 Convention Center Blvd., 581-6870. This restaurant serves authentic Spanish cuisine and features flamenco guitar 8:30-9:30 p.m. Tues. through Sat. & a dance show, Fri. & Sat....

Charlie B's, 835 Convention Center Blvd. 523-9028. New club featuring live name modern jazz acts should be open in November.

City Lights 310 Howard 568-1700. Dress up to hear live music on Fridays, dj's other nights....

Howlin' Wolf 828 So. Peters, 523-2511. Rock 'n' roll with some of the city's young bands. Open in November....

Mulate's 201 Julia Street, 522-1492. The World's Most Famous Cajun Restaurant features live Cajun music....

Uptown

Columns Hotel 3811 St. Charles Ave., 899-9308. When the Columns does have music, it's a great place to hear jazz. Call toward the end of the month to see if anyone's scheduled....

DeNovo's 1600 St. Charles Ave., 523-7964. Live music Wed & Thurs. Dancing on the weekends.

Flagons 3222 Magazine Street, 895-6471. Live Latin sounds and gourmet Latin specialties every Saturday evening.

Kilamanjaro 1700 Louisiana, 891-1700. African and Caribbean music. Fridays: Irie Vibrations. Call for details.

Madigan's, 801 S. Carrollton, 866-9455. Live music some Saturdays from 10 p.m. to 2 a.m. Sundays, also from 9 to 1, John Mooney and John Rankin alternate playing every other week. Tues. 11-2, Charlie Getts.

Penny Post, 5110 Danneel. Lots of herbal tea at this family-oriented place. It's open evenings, and every Monday night it presents the New Orleans Music Show featuring Kent Courtney from 8 to 10 p.m.

Midcity

Irma Thomas' Lions Den, 2655 Gravier St. 822-9591. Live music Fridays & Saturdays, call for details.

Mid-City Bowling Lanes, 4133 S. Carrollton, 482-3133. For the coolest cats: rockin' rollin' bowling up your alley every Friday and Saturday night with free live music.

Pampy's Tight Squeeze Jazz, 2005 N. Broad, 949-7970. Modern jazz. Ed Perkins & Michael Ward (violinist) Sundays 7 p.m. Thurs.: Ladies' Night, DJ Troy Turner, 7 till. Fridays: Glide, 11 p.m. Saturdays: ITM 11 p.m.

Metairie

Bengal, 4612 Quincey, 456-0986. Live bands and DJ's playing oldies dance music Tuesdays, Thursdays and Saturdays. Bobby Cure & the Summertime Blues plays occasionally. Call for specifics.

Bucket's, 4740 Rye Street, Metairie, 455-6168.

Chesterfield's, 3213 Kingman, 888-9898. Spice featuring Babs plays Thursdays-Sundays 9pm until. Wild Willie on D.J. on Weds 9:30 Bill Blackwood Tues after 8.

Impastato's Restaurant, 3400 16th St. (behind Morning Call), 455-1545. Paul White sings piano accompaniment from 7:00 to 11:00 p.m. on Tuesdays through Thursdays and from 8:00 till on Fridays and Saturdays.

Jefferson-Orleans North, 2600 Edenborn, 454-6110. Wednesdays: Jay Zainey's Orchestra, 8 to 11 p.m. Sundays: Pat Barberot's Orchestra, 7 to 11 p.m. Cajun music on Thursdays 7-11, with Bruce Daigrepont. Tony Liuzza Friday 4, 11, 18 from 8-11

Landmark Hotel, 2601 Severn, 888-9500. Sept. 5-7: Tricks. Sept. 12-14: Heart & Soul. Sept. 19-21: Touch. Sept. 26-28: Caught in the Act. All shows start 9:30.

Mark's Other Place, 5040 Yale St., 455-9140. Johnny Gordon plays oldies, R&B, rock & roll and country music Fri. & Sat. 11 till, Sunday 9 till....

The Second Line Lounge, The Airport Hilton & Conference Center, Singer pianist Judy Duggan performs Tuesdays through Saturdays from 8 to 11 p.m.

Walt's, 1535 Veterans Blvd., 835-5116. Live rock-n-roll and R&B on Saturdays. Call for nightly information.

Westbank

Bronco's, 1409 Romain, Gretna, 368-1000. Mississippi South plays Mondays, Thurs., Fri. & Sat. from 9:30pm-3am. Free country & western dancing lessons from 8:30-9:30pm on Mon. & Thurs. Free barbeque Fri. at midnight.

Celebrity Club, 901 Manhattan Blvd., 362-4699. Wired for Sound Wed, Thurs 10-2, Fri Sat 10-till. Top 40, 50's, variety.

Fantastique Lounge, 6629 Airline Highway, 733-9903. Singer Kenny Lachney performs Friday and Saturday from 10 p.m. to 2 a.m.

Fireman's Hall, 307 4th St., Westwego. 341-8264. A Cajun fais do-do every Friday evening from 9:00 p.m. to 1:00 a.m. featuring some of the finest Cajun bands in Louisiana. Country music every Saturday night....

Four Columns, 3711 West Bank Expressway, Harvey, 340-4109. Live Cajun music Tuesdays from 7:30 to 11 p.m. Cajun dancing lessons are offered from 6:30 to 7:30 p.m. on Tuesdays, as well....

Kelligan's, 429 Wall Blvd., Gretna, 394-5857. Fridays and Saturdays, from 10 p.m. to 2 a.m.: Joe G. and E-Z Street plays oldies.

Larry's, 1800 Stump Blvd., Gretna, 366-7056. Jimmy Elledge will be appearing Wednesday and Thursday at 7 pm to 11 pm and Friday and Saturday, 9 pm to 1 am Jimmy Elledge is best known for his million-selling hit, "Funny How Time Slips Away."

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Coffeehouses

Borsodi's Coffeehouse, 5104 Freret, second Tuesday of every month, starting at 8:30 p.m. Call for more info.

Plantation Coffeehouse, 5555 Canal, 482-3164. Patrick Kerver plays classical guitar Tuesdays, Thursdays, and Saturdays 7:30-9:30 p.m.

True Brew Coffee, 3133 Ponce de Leon, 947-3948, and 200 Julia, 524-8441. Both True Brews are art galleries in addition to being coffeehouses.

Riverboats

Creole Queen, Poydras Street Wharf, 524-0814. Cruises nightly from 8-10 w/Otis Bazoon's Paddlewheel Jazz Band.

Steamboat Natchez, Canal Street Dock, 586-8777. Dinner cruises Friday and Saturdays at 6:30. The Original Crescent City Jazz Band plays on each two-hour ride.

Poetry Readings

Everette Maddox Umpteen Poetry/Prose Reading Series is every Sunday at the Maple Leaf Bar, 8316 Oak, starting at 3 p.m. Free.

Sunday Brunches

Arnaud's, 813 Bienville, 522-8767. Sam Alcorn's Jazz Trio from 10 a.m. to 2:30 p.m.

Cafe Bromeliad, Hilton Hotel, 561-0500. Marva Wright 9am-3pm

Hotel Intercontinental 444 St. Charles, Lucien Barin plays jazz from 11-2 and Sat. Phamous Lambert noon-3.

Kabby's, Hilton Hotel, 561-0500. Tim Laughlin Jazz Band from 10 a.m. to 2:30 p.m.

Le Jardin, Canal Place One, 100 Iberville, 566-7006. Clive Wilson's Original Camellia Jazz Band 10:30am-2:30pm

Mr. B's 201 Royal, 523-2078. The Original Crescent City Jazz Band from 10:30 a.m. to 3 p.m. Sundays.

Palm Court Jazz Cafe, 1204 Decatur, 525-0200. Thais Clark sings with the Lars Edegran Jazz Band. And on Saturdays Phamous Lambert with Lloyd Washington of the Ink Spots from noon to 3 p.m.

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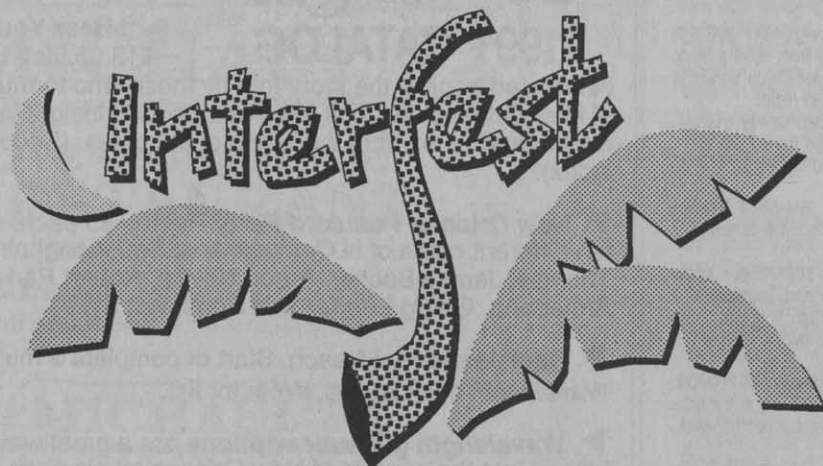
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New Orleans music lovers, we need your help. Come out to hear your musicians, and show the world we have the best audiences, as well as the best musicians, on the planet.

The musicians, not to mention the club owners, will appreciate full houses to show off the incomparable playing, so plan to sleep at your desk, but hit the streets at night, to sample what INTERFEST delegates from as

far away as Czechoslovakia, Russia, and India are coming thousands of miles to hear...and hopefully to take back to their homelands—New Orleans music.

Check the November Wavelength, available October 25, for official INTERFEST events, then be there! Free and open to the public: "Exchange Alley" Exhibition Room at the Clarion Hotel (where local musicians and merchants show off their wares) as well as showcases of Cajun, zydeco, jazz and R&B in select ballrooms from 1-6 p.m. Thursday & Friday afternoons. (Skip work and come over!) All club showcases are open to the public for whatever door admission the club chooses. Call 895-2359 for registration/Exchange Alley information.

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